

FLIPside

February/March 1994, #88, \$2.50

Atomic 61 • Bad Religion • Buzzcocks •
Contra Guerra • Front 242 • Monsterland •
Out Of Order • Parasites • Phantom Surfers • Psychotic
Turnbuckles • Sawed Off •
Stereolab • Sylvia Juncosa • Tsunami •
Uncle Joe's Big 'Ol Driver •
Voluptuous Horror of Karen Black



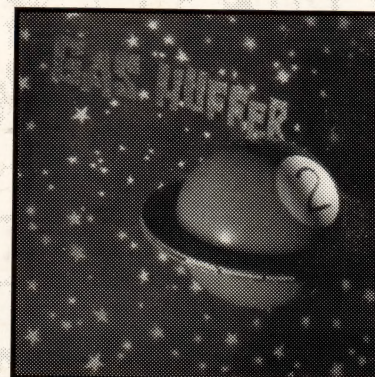
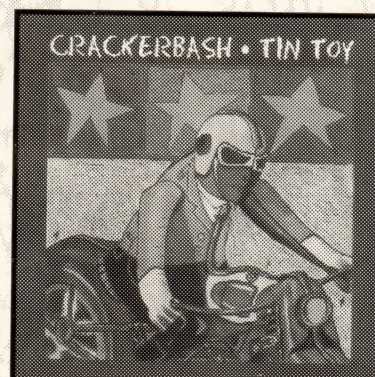
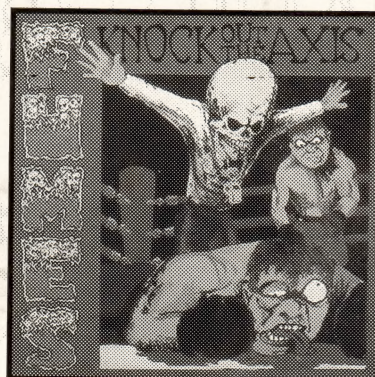
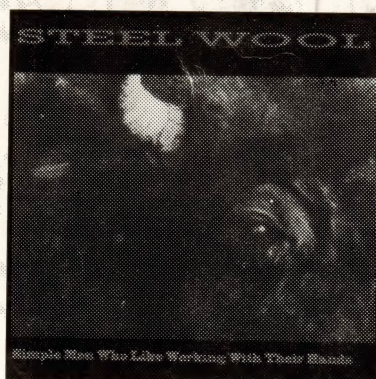
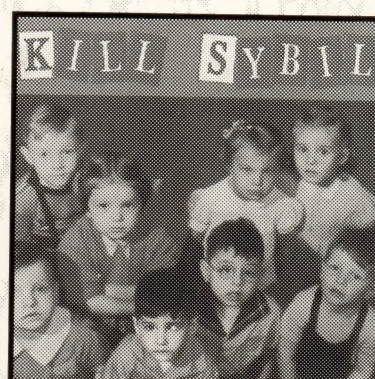
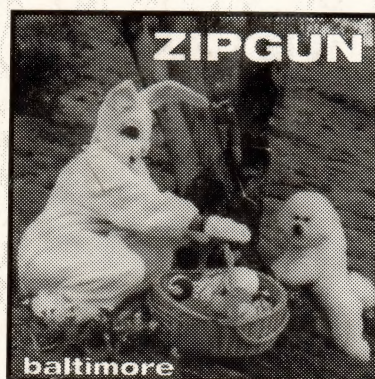
DIRTCLODFIGHT

01



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RECORDS

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FLIPSIDE CATALOG!!

RECORDS

FSR11 MIA "After The Fact" LP/CS
 FLIP14 Detox "We Don't Like You Either" LP
 FLIP16 Instigators "Shockgun" LP/CS
 FLIP17 The Crowd "Big Fish Stories" LP/CS
 FLIP18 Death Ride 69 "Elvis Christ" LP
 FLIP20 Bulimia Banquet "Party My Colon" LP/CS
 FLIP21 Motorcycle Boy "Feel It"/"One Punch" 7"
 FLIP22 Motor Morons "Conspicuous Consumption" 7"EP
 FLIP24 Paper Tulips "Insects" LP/CS
 FLIP25 Das Klown 7"
 FLIP26 Popdefect "Without" 7"
 FLIP28 Sandy Duncan's Eye "525 NTSC" 7"
 FLIP29 Popdefect "Puro Desmadre" 7"
 FLIP30 The Big One LP/CD/CS
 FLIP31 Anus The Menace "Number One" LP/CS
 FLIP32 Babyland "1991" 7"EP
 FLIP33 Pooch "Anyway the Wind Blows" 7"
 FLIP34 Dirtclodfight 4 song 7"
 FLIP35 Paper Tulips "Linolium" 7"EP
 FLIP36 Popdefect "Third Degree Road Burns" 7"EP
 FLIP37 Babyland "Reality Under Smrowtoh" 12"EP
 FLIP38 TTVTS "Brainwashington" LP/CD
 FLIP39 Dirtclodfight "Everything That Isn't" LP/CD
 FLIP40 Sandy Duncan's Eye LP/CD
 FLIP41 The car comp. (not out yet!)
 FLIP42 Paper Tulips "Orbital" LP/CD
 FLIP43 Popdefect "Punch Drunk" LP/CD
 FLIP44 Babyland "You Suck Crap" LP/CD
 FLIP45 Anus The Menace "Yeah Right" 7" EP
 FLIP46 Bean/Beck split 7"
 FLIP47 Babyland "Dogsatcher" 12" picture disk EP
 FLIP48 TTVTS "Rap Music Is Killing America" CDEP
 FLIP49 Dirtclodfight "Hunting Lesson" LP/CD
 FLIP50 Paper Tulips "Baker's Dozen" LP/CD
 FLIP51 Anus The Menace "Number Two" CD/CS

FLIP52 "Best of Flipside Vinyl Fanzines" 2 CD set
 FLIP53 Babyland "Pink Frost" 7"
 FLIP54 TTVTS "We The Sheeple" CD/CS
 FLIP55 Dirtclodfight "Denny" 7"
 FLIP56 Dirtclodfight "Suffering The Aftertaste" CD/CS
 FLIP57 Babyland "A Total Letdown" CD/CS
 "Half Hearted" 10"
 FLIP58 Paper Tulips "Small Bee Helicopter Type" CDEP
 FLIP59 Popdefect "Don't Be Hateful" CDEP
 FLIP60 Beck "Debut CD"
 FLIP61 XYLOL "Alcoholic Fuckers" 7"

VIDEOS

Well, you really have to see the entire catalog for details, but we have 10 video compilations available! Now there's a new one of popular old stuff, the one to the right!! It's finally in stock and ready to go! 60 minutes of ripping live action from some vintage years!

POSTPAID PRICES

USA

12" LP and CDs \$7.00
 7" EP and singles \$3.00
 12" EP and CD EP \$5.00
 VIDEOS \$20.00

CANADA/MEXICO

12" LP and CDs \$8.00
 7" EP and singles \$4.00
 12" EP and CD EP \$6.00
 VIDEOS \$22.50

EVERYWHERE ELSE

12" LP and CDs \$12.00
 7" EP and singles \$5.00
 12" EP and CD EP \$8.00
 VIDEOS \$25.00 (But no PAL!)

The BEST of
FLIPSIDE VIDEO
#1
AGENT ORANGE
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CIRCLE JERKS
LIVE!
BRAND NEW
VIDEO RELEASE!!!!

Demolition Derby and PBR 7" only labels are subdivisions of the Mighty Mad Dog 66 Empire.

c/o Kris Verreth, Tervuursesteenweg 1 H, 1820 Perk, Belgium, tel 32 (0) 2 751 91 46, fax 32 (0) 2 751 57 85.

- DD 001 Mummies/Supercharger
- DD 002 Monomen/Apemen
- DD 003 Gaunt/Beavers (Dec '93)
- DD 006 Teengenerate/Stepford 5 (Jan '94)
- DD 007 Vice Barons (Jan '94)
- DD 008 Fuck that weak shit vol 3
 European Garage invasion (Sin Alley (B),
 Squares (FR), Percolators (GER) + 1
- DD 009 Southern culture on the skids (TBA)

Further projects involve Sin Alley, Vice Barons, Man or Astroman, Huevos Rancheros, Girl Trouble, Los Marauders, etc...



DD 005 A-Bones "Bad Boy"



Large mailorder-list with lotsa vinyl, zines, comics, books and some cd's too, available on request... yes, that means for FREE.

Distributed by: Cargo USA and UK, Semaphore Holland, Helter Skelter Italy, Groovy Eyes and Weed France.

* = Demolition Derby only, looking for PBR distributors in those countries, as well as distributors for both labels in other countries not mentioned

PBR 007 No Tomorrow Charlie/
 Twerdocleb (Double single)

No Tomorrow Charlie :
 "Yes, the band that's brilliant according to MRR, makes Helmet almost sound like a reggae band according to others, but oops they're from Belgium so I guess that is not cool enough for you."

Twerdocleb : "From Vancouver, it's the Super Conductor guys with their second release debut on Scratch, Canada's coolest label."

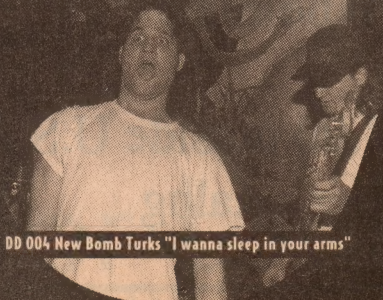
Also available

PBR 003 No Tomorrow Charlie "God's muzak"

PBR 002 Fuck that weak shit vol 2 ep

Unreleased tracks from No Tomorrow Charlie, Fruitcake, Birdskin and Schwermut Forest.

**NOW PUT ON
 YOUR FACE and
 JOIN THE RACE**



DD 004 New Bomb Turks "I wanna sleep in your arms"



PBR 004 Drunks with guns/
 Panty Boy

PBR 001 Fruitcake "Anna Marina" 7"

PBR 003 First Things First :
 Second to none 7"

PBR 005 Fuck that weak shit vol. 2 (Double single) with (Clawhammer, Hems, Stokastikats, Faroutski, Splintered, Neuthrone, Captain nemo and Mercury 4° F (Dec. '93)

PBR 008 Graeme Jefferies : Live in Europe (ep)

PBR 009 Fruitcake : Garden of earthly delights 7" (TBA)

PBR 010 Tribute to GG Allin featuring BBQ Young & Bunnybrains 7"

PBR 011 Antiseen : Master of the sky (Jack Starr) b/w 1969 (Recorded live at shitty Pit's bar, yes again !!!) 7" (dec '93)

PBR 012 Splintered : 7" (tba)

Death by Blowjob (Subdivision of the Mighty Mad Dog 66 Empire) announces full length Strangulated Beat Offs LP/CD for spring 1994 (Not the same as the Behemoth release!)

FLIPSIDE

POB 60790 PASADENA CA 91116

SUBSCRIPTIONS

All subs are for 6 issues (1 full year). Please list the issue you want your sub to start with and remember, we come out bi-monthly.

- U.S. subs are \$12.00.
- Canada or Mexico/S.A. \$25.00
- Europe or Asia \$35.00
- Australia, Japan, etc. \$40.00

BACK ISSUES

- 46 - 53, 55 - 87.
- U.S. \$2.50 each.
- Canada or Mexico \$3.00
- Europe or Asia \$4.00
- Australia, Japan, etc \$5.00

CATALOG

Details of all our shit is in our catalog! There's a mini catalog on the previous page but the real catalog has descriptions of back issues, CD's, records and videos! All for one 29 cent stamp, or IRC.

CONTRIBUTIONS

Because we barely have the space to accomodate the needs of the staff's writing and photos, and because of our demand for originality, we accept NO unsolicited contributions (except for letters and poetry, of course). Sorry!



AD INFORMATION

DEADLINES:

For issue #89 Friday, February 20th
#90 April 15th, #91 June 17th

Sizes and prices:

Sizes	(wide x high)	INDIES*	MAJORS
Inside covers	7 1/2"W x 10"H B&W	\$250.00	\$500.00
	7 1/2"W x 10"H Full color	\$500.00	\$1000.00
Full page	7 1/2"W x 10"H	\$200.00	\$400.00
1/2 page	7 1/2"W x 5"H	\$100.00	\$200.00
1/4 page	3 3/4"W x 5"H	\$50.00	\$100.00
1/6 page	2 1/2"W x 5"H	\$30.00	\$60.00
Bus. card	3 1/2"W x 2"H	\$20.00	\$40.00
Classified	(Per 40 words)	\$2.00	\$2.00

REQUIREMENTS:

1. Send payments with ads!
2. Make ads the right size and orientation!
3. Use BLACK ink on all art.
4. Half-tone all photographs with 85 line screen.
5. Deadlines are when we WILL be filled up with ads. Usually that happens before the printed date. Don't send ads after that date and expect to get in - IT WON'T HAPPEN!!!
6. Do not send transparent film or negatives, send positive stats. A good xerox or lazer print is fine.
7. * "Indie" means (in this case) INDEPENDENT of major label connections, ie: major label distribution, major label accounting, major label billing etc...
8. Full color ads require a) reservation b) color separated film.

Oh no, the writers top tens...

(Not in order unless numbered...)

POOKIE

1. Skrewdriver's Ian Stewart dead (ha ha), 2. Leaether Strip "Solitary Confinement" CD, 3. Pain Teens "Destroy Me Lover" CD, 4. Les Thugs "As Happy As Possible" CD, 5. Babyland at Al-apoloosa, 6. Bordsoms, Brutal Truth & Pain Teens at Lingerie, 7. AMT 380 Back up, 8. Glock, 9. Ruger 10-22, 10. Various very bad things

THOM

In Utero, New Bomb Turks, GG Allin with Anti-Seen "Assassinate the President" 7", Headcoats "Every Bit of Me" 7", Auditorium, Punk Fest '93, Discovering oral sex, Paper Tulips "Baker's Dozen", Nicole Kidman, Johnny Anus' nose ring

AL

Liz, Pressured "Sudden Vertigo" CD, Pat Smeat and Nirvana play the Forum, Nirvana, Shulgin's "Phikal", The Toe's "Flipside" shows, Hanging out with Shane, Jawbone gigs, The bus ride with Dolf et al to Las Vegas, the Luxor trip, all the Flipside bands records and live shows, the game sessions with Bob, Bill, Liz, John & Suzi.

GARY INDIANA

1. Best of Flipside Video #1, 2. Stonefox, 3. SF Giants, 4. Motherlode, 5. Bad Manners "Fat Sound", 6. Dusty Baker, 7. Sequest DSV, 8. RKL, 9. Rikk Agnew "Turtle", 10. Barry Bonds

SHANE WILLIAMS

(Seeing these local bands live the time I was out, at least the ones I can remember off the top of my head. No order... Clawhammer, Humpers, Lazy Cowgirls, Comatones, Blackouts, Lunar Malice, Grey Spikes, Neurotics, Legal Weapon, Twister Naked.

THRASHEAD

1. Fish, 2. All early hardcore re-issues on CD, 3. Hammerhead, 4. Drop Dead, 5. New Bomb Turks, 6. Destroy, 7. Anal Cunt, 8. Iowa Beef Experience, 9. Touring with Naked Aggression, 10. Popdefect, 11. TV Cafe

KATZ

1. Massona live, 2. Anal Cunt live, 3. Drop Dead live, 4. Chaos UK live, 5. Getting Pointed Sticks "Perfect Youth" LP in trade, 6. Sex Bomba "Alkohol" CD, 7. MITB/Crossed Out split EP 8. (Impatient) Youth 7", 9. Rattus CD, 10. Jawbone '93 live

CAKE

1. Nirvana "In Utero" and live in Phoenix, 2. PJ Harvey "Rid of Me" LP & "4 Track Demo" LP, 3. Germs "MIA", 4. Butthole Surfers "Independent Worm Saloon", 5. Brainiac "Smack Bunny Baby", 6. Pet UFO "Singles", 7. Oiler singles and live, 8. Jon Spencer Blues Explosion "Extra Width", 9. Melvins "Houdini" CD, 10. Pat Smear

BOB

1. "Pabum", Clawhammer's first release for Epitaph. If life were fair and just being amazing made you a huge band, then Clawhammer would be a HUGE band. 2. "Volume War", the aptly titled second CD for Trash Can School and sadly, their final release. 3. "The Muffs" self-titled major label debut had poser punker bandwagon jumpers shouting "sell-out" before the CD even hit the stores. Bullocks! This is a damn fine album! 4. The Gits live at A's Bar last spring. Most people agreed after this performance that the Gits would be going places. Makes it all the sadder that Mia was senselessly killed shortly after that tour. 5. "The Superkools" self-released CD. A hardworking band that bit the dust too soon. 6. The Fluid's "Purplemetalalkemic" - ditto. 7. Kryptonite Nixon - my fave new band of '93! 8. Fiz, essential reading for the 90's 9. "Bernadette" - found on the Black Angel's Death Song CD "Sinning With A Policy". 10. "Baker's Dozen" - The Paper Tulips' third album (and their best, I think).

TED

1. Anything having to do with Rocket from the Crypt, 2. Nirvana: "In Utero" and any comp or bonus tracks, 3. Bark Market: "Gimmick" and live, 4. Clawhammer: "Pabum" and live 5. (tie) Superchuck: "On the Mouth" and live; getting laid this year, 6. The Muffs: CD, live and any 7's, comp tracks or promo only CD singles, 7. Red Aunts: "Drag" and live, 8. that Grunge Lite album on C/Z (brilliant!), 9. Possum Dixon: CD and live, 10. Various: "Musica Del Diablo" CD, best 7's: Contra Guerra, Lunachicks, Superchuck

ROYCE

1. Tse Tse Fly, 2. Wedding Present, 3. Jawbox / Desoto Records, 4. Stereolab / Duophonic Records, 5. Shudder To Think, 6. Poster Children / 12 Inch Records, 7. Heavenly (Amelia Fletcher is a goddess), 8. Dischord and Touch & Go Records, 9. Velocity Girl, 10. Cud, Hemiola Records, Candy Machine, Trenchmouth, M. Burgess, Buzzcocks, Lungfish, etc...

MCMARTIN

The Humpers "Positively Sick on Fourth St" cd and live, Black Train Jack, "No Reward" cd and live, D-Generation "Now Way Out" 7" and live, The Living End "All Lit Up" Demo and live, Mad Daddys "Fifty Dollar Baby" cd and live, Clawhammer "Pabum" cd and live, Sativa Luvbox "Beloved Satellite" cd and live, Parasites "Punch Lines" cd, Fifteen "The Choice of a New Generation" cd, Redd Kross "Switchblade Sister" single.

POOCH

SXSW convention, Keith Richards & Soul Asylum at UniAmp, GooGoo Dolls & Best Kissers in the World at Whiskey, Radiohead at the Whiskey, Neil Young at the Forum, Flestones / Lazy Cowgirls / Sacred Hearts at Lingerie, Tool at Scientology Pavilion, Gin Blossoms & Odds at Bogarts, King Missile at Whiskey, Afghan Whigs & Love Jones at the Whiskey.

STF

1. Jan 1st 1993 - Suzi was throwing up while I was peeing in the Flipside headquarters bathroom. 2. Grunge Fest - I saw Charles Peterson, 3. Cop Shoot Cop & JSBX at the Offramp, 4. Dead Moon at the Crocodile, 5. Anus the Menace at Noa Noa because John sang "It's A Beautiful Day" for Vance and me. 6. Same night Bill wore John's shiny pink cowboy shirt, and I got a picture. 7. Clawhammer sings Devo at Virgin. 8. Vance and me in Vegas New Years. 9. Watching my sister pee & throw-up at the same time.

SUZI

Watching Crunt at Colorbox with STF in Seattle, Grunge fest, record shopping at Fallout in Seattle, Watching JSBX with Cop Shoot Cop at the Offramp, Free concert at Mural Amp. in Seattle with Tree People and 7 Year Blitch while getting drunk with STF the walking to Crocodile to see Deadmen and drinking Mark Arms beer, Andi's Xmas party, Playing pool, Taking photos of Mudhoney, Sleeping, Eating pizza at Picorro's in Seattle.

MICHELE

1. Writing for Flipside again, 2. Hanging out with Shane, 3. Cacophony Society "Taboo Island", 4. Partying with Naked John, 5. Kryptonite Nixon, 6. Possum Dixon, 7. Humpers, 8. Rosmary's from San Francisco, 9. Summer parties at Rush Riddles, 10. Great shows at Toe's Tavern in Pasadena.

PAT FEAR

1. Posies "Frosting On The Beaters" LP, 2. Redd Kross "Phaseshifter", 3. Melvins "Houdini", 4. Pat Smear in Nirvana, 5. Hole's new album, 6. Not going to clubs, 7. Gene Simmons kissing the Melvins' ass, 8. Shonen Knife not on Gasatanka, 9. Pink Cross forthcoming album, 10. Television live

Rodney On The Roq's Top 20 Requests



Rodney and Belly
backstage at our
KROQ acoustic
Christmas show
'93 at the
Universal
Amphitheater
December 10th.
Left to right:
Gayle Greenwood,
Rodney
Bingenheimer and
Tanya Donnelly.

Rodney can be heard on KROQ every Sunday 10PM - 1 AM and Monday thru Friday with his "Pick to Click" with Doug The Slug at 8:35 PM, and now can be seen on KMET-TV Ch38 hosting "Notes From The Underground" 12-1 AM!

1. Redd Kross "Jimi's Fantasy" / "Visionary"
2. Teenage Fanclub "Hang On"
3. Elastica "Stutter"
4. Blur "Chemical World" / "Turn It Up"
5. Swervedriver "Girl On A Motorcycle"
6. Ramones "Substitute"
7. Shampoo "Bouffant Headbutt"
8. Bikini Kill "Rebel Girl" / "New Radio"
9. Family Cat "Splitting The Atom"
10. Pleasant Gehman "Season of the Witch"

11. Doggie "Love Birds"
12. Sister Magpie "Kinky Machine"
13. Orange Deluxe "Love 45"
14. Velvet Underground "Live In Paris" CD
15. The Hair & Skin Trading Co. "LOA"
16. Buzzcocks "Innocent"
17. Permanent Green Light "(You And I) Are Summertime"
18. Andy Partridge "A Street Called Prospect"
19. April March "Boomerang"
20. Clover "I Want To Be"

Quote of the issue: "I'm just living life on the installment plan. - Shane

SKT: 584 9656 1296 E. Colorado

Hello poetry lovers, this issue's special guest is none other than Mr. John S. Hall from King Missile; who's agreed to commit some of his zaniness to paper for our enjoyment. Thanks to Atlantic's Bobbi Gayle for her intercession. We've also got a good mixture of new and familiar names writing 'bout life, death, animals, and rock 'n roll. In an extreme case of content unfit for form, there's even a 16th Century sestina about G.G.; something I just couldn't pass up. Here's a hearty, happy '94 to Howington, Locklin, Prologue, S.A., Alvarado, Holstad, Brown, and anyone else who's made last year's lit bit a joy. Keep those wacky cards, letters, and poems a-flowin'. POOCH

These People by John S. Hall

The people here
are so hospitable
They have given me
their best blanket
and such soft pillows
They are so kind
I am crying

And I think it is
violently rude of them
to make me feel so guilty
I barely know them
And yet here they are
extending every courtesy
And being so caring
And so considerate
That I just want to burn
their house down
Right now
While they are sleeping

What if? by John S. Hall

One day
What if one day
What if I said
I wish I was a tree
and then, suddenly,
I was a tree!
Then could I wish myself back?
No trees can't wish.
What if I wished I was a wishing tree, a
tree that could wish?
What if I wished I was a toilet bowl and
then I was one, and the wind changed
And I stayed that way?
Or...
What if I wished I was a toilet bowl
And suddenly I was a tree!
Would I be able to say
"Hey! I wanted to be a toilet bowl not a
tree!"?
No, I wouldn't be able to say that,
Because trees can't talk
They don't have any mouths.
I would have to have
the foresight to say,
"I wish I was a toilet,
But if by chance I am turned into a tree
instead,
I wish to be a tree with a mouth
that can wish to be changed back into
a human being."
Because I would only ever want to be a
toilet or a tree for a very brief period
of time.
I guess this is the exact reason why
they always say you should be very
careful what you
wish for.

Chug-a-lug in the Thunder Pocket by Scott Wannberg

Someone came and put something ornery and stupid
inside my
one and only head
I wish I knew who to hell that someone could of been
I've been saying and doing all sorts of despicable type
things to all sorts of good people
well, anyhow, they claim they are good
and I really have no grounds to dispute them
when they make a big deal about all of it and
look sad and torn and done in by my antics and
stupid crass loud obnoxious ways and means
I honestly can't tell you what it is that makes me do
the things I seemingly do
Somebody came to me while I peacefully slept
and programmed me to be a bad bad man
I really like little kids (I think)
I don't know why I kick at them and pummel them
And women, oh, I know somehow I love them
And yet the things I say to them on the street
I should be locked up
I should be given a lobotomy
I should be forced to listen to sad country
songs all day long
Oh why do I do the things that I seemingly do
I really don't drink all that much, frankly
and yet here we are again chug-a-lugging our life away
in the thunder
pocket of god's trombone
listen to the wailing temperatures climb the
belfry and bellow forth their rage
listen to the staccato throat of the late night street
yes, men and women are not ideals
in some long lasting book that smiles
somebody came and put something bad in my head late
last night
that's right
blame it on anyone but me
there will always be an open door
or window that way
and the drop is long
to the proverbial ground
it's how you take the leap i guess
the strange strange syntax
that surrounds us all

My Home Town by Shelton Gray

You know it could have been
Me
Lying in the ground
Pushing up
The daisies with
My rotting flesh

It could have been
Me
Suffering the isolation
of jail
For stealing that car
and bottle of cheap wine

It could have been
Me
With that illegitimate child
paying through my ass
for Saturday visits

It should have been
Me
Stuck in some backwater town
With no conscience
Or opportunities
for a semi-meaningful
Existence

It should have been
Me
Attempting to harvest the
ignorance from my eyes
In morning tule fog

Fuck you
I'm glad I'm not
In jail
Ignorant
and Dead

Almighty Stockpile by Damien Filer

God I need a fix

take the back
off his stereo
splice the wire
shove it into my vein
and let that fucking
earth shaking music
bleed and bleed
right into me

blow my mind
into the clouds
and let them melt down
into the almighty stockpile
baby please

new heights is what I need.

Rose

by Bob Limp

How come everytime I visit your place
The kitty litter looks so clean
And how come everytime I kiss you
Your breath smells like catshit

SESTINA FOR GG

by Julie Carlson

THIS IS FUCKING!

he sang that while beating
his head with the mike like a champ
punching the bag
his blood flowing perfect
his soul never welcome

no kind of hero's welcome

You Fucker! I'll Fuck

you up! He was a perfect
example of how to beat
you up, at last used bags
of dope to send him home. a champ.

what a fuckin ' champ.

he welcomed
the groupies with their bags
at his hotel. he fucked
them all and beat
his dick. he was perfect.

his soul in his body perfect.

he was a zen champ
of crap and blood, beating
all odds. he welcomed
everyone, offered to fuck
them all, covered him/them with bags

of shit. ziplock bags, plastic baggies,
doggie bags
shit was his perfect
food. shitting was better than fucking
and he was a champ
at both. he always welcomed
anyone who could beat

his dick better than he could beat
it. beat it beat it. his balls bags
of flesh kneaded into welcome
swollen knobs, perfect
balls covered with cum the champ
beat from his dick with hand fucking

or maybe a groupie finally got it perfect
became a blow job champ,
sucking his meat in a mouth fuck.

Well Written Cover Letter

Rafael F.J. Alvarado

There is always one great poet that
sends you
his epic his great piece
the one he says you have to publish
sometimes once a month sometimes
every six months
if lucky once a year
no matter if you publish a literary mag
or just a one sheet
they always have well written cover
letters
alot mags buy into the cover
letter
alot of em don't
I write back sometime great cover
letter
can't use your poems though
sometime I write like the poems
but the cover letter was a bit long
spend more time on the poem
cause in the long run
there are alot of well written cover
letters
tons of great poets
but not that many good poems

SOUVENIR

BY BILL LIVINGSTON

PENNSYLVANIA FREIGHT TRAIN
PASSING THROUGH ANCIENT TUN-
NELS
CREATING A VACUUM
PARTS MY HAIR
WE'RE CHILDREN AGAIN
MISCHIEVOUS
ON COMMON GROUNDS
THE ENGINEER WAVES
AND CATCHES A GLIMPSE
AT OUR FLEETING REALITIES
AND WE WONDER
IF TRAIN PASSENGERS
HEARD THAT SPIKE WE THREW
AS CHILDREN
AS THE TRAIN PASSED
OVER THE PENNY ON THE TRACK
A SOUVENIR OF THE MOMENT

Pisces

by Prologue

I'm a lonely little fish
Swimming day to day
In a fishbowl of insecurity.

Here in such a fragile existence,
Dreams are illusion
Depression is great
Life's waters take an uncertain course.

Lo and behold,
One of the opposite sex
With creative tapestries
Similar to mine
Life's waters take an uncertain course.

We're two little fishes
Swimming day to day
In a fishbowl of insecurity
Only the love we share
Makes the current reality bearable

Suppressed

by Patrick G. Seaton

Suppressed.

i hunker-down. all fours;
baring teeth and ground-hugging:
my belly of fire. is
only a pulse away
from my racing nostrils-
devouring all traces of this
dark corner:
my rising hackles and snarls

i bow- compressed to a knot
of prayer: my soul, winding blind.
thru the long-gone
fairy-tales and tattered memories:
as if, to hunt-down and catch the Sun.
before it wakes; or, wakes the east.

I want to plunder the morning
(as prey, or sanctuary;
it makes no difference).

i am crazed, for satisfaction.

Intensive Care by Terence Bishop

I sit quietly next to my buddy
who lies in and looks blankly
from his hospital bed.
The back rest elevated a comfortable 45
degrees,
he is poised to die.

It almost happened and there are still
many months of treatment.
I sit and look at his facial expressions,
and I watch the dreams die.
There is no one to blame,
I curse the facts,

Life's burden was never easy
for him to wear.
It just piled on,
on and on
to these cold days.
I will not say goodbye to my buddy
never.

In Your Presence

(For W.E. Livingston)
By Sasha Stone

I saw your body move
Coming close to an owl.
These things don't fly around here;
they must be summoned
by something more quiet than the moon.

The hills that lifted and slumped
around you called you graceful
as graceful as the birth of Spring.
To watch you watch the light
is to come close
to hearing God's whisper

To be in your presence,
is to watch owls fly,
gliding on air, dipping fast.

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "*" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newspaper)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+ Multicolored cover and insides
F- Full color cover
F+ Full color cover and insides

10 THINGS JESUS WANTS YOU TO KNOW 666, \$1.50 PPD, S-28-T
(1407 NE 45th Street #17, Seattle, WA 98105)
7 Year Bitch, New Bomb Turks, Zeke, North American Bison, Rickets, Sinister Six, Cherubs and so much more...

360 DEGREE MUSIC MAGAZINE/JEFF METCH 10, \$16/8, S-40-T
(P.O. Box 81623, San Diego, CA 92138 USA)
San Diego zine's new issue with Creedle, Godstar, Buck 09, Paw, Dillon Fence, Greta, Barenaked Ladies and lots more shit for your underpants.

AARDVARK 4, \$1 + 2 Stp, HS-56-R
(2307 Maple Ave, Northbrook, IL 60062 USA)
New, thicker than ever issue with Clutch, zine reviews, the Fiendz, music reviews, the Vindictives, show reviews & stuff. Great graphics and great issue!

ALL 9-29-93, Free, S-2-R
(POB 441, Brookfield, MO 64628 USA)
New All newsletter for all you poppy/punk bands out there.

APB 2, \$1, HS-20-R
(c/o Allen Salyer/ POB. 1551, Royal Oak, MI 48068 USA)
Allen also puts the great Alarm Clock fanzine. The second issue is also known as The Feminist Issue and is a really good report on women's movements and articles Back In Style women and much more.

ALARM CLOCK #20, \$2.00, HS-32-T
(POB 1551, Royal Oak, MI 48068 USA)
One of the best zines in America! It's always a treat to read and digest this zine. The new one has stuff on Lush, Heidi Berry, Dead Can Dance, Kristin Hersh, His Name Is Alive, Breeders, Bettie Serveert, Throwing Muses and much more.

ALPHABET THREAT 3, \$1, T-16-T
(3018 "J" Street #140, Sacramento, CA 95816)
Third issue is also known as the "Face The Threat" issue with lots of anti-government stuff to feast your eyes on....

ANGRY THOREAUAN #7, \$2.00, S-48-T
(POB 2246, Anaheim, CA 92814 USA)
Lots of cool stuff in this issue including the scariest cover that you'll ever see in your life. Lots of record and zine reviews including zine reviews of their last issues. Cool.

ANGST ILLUSTRATED 5, \$1 + 2 Stp, HS-24-R
(3605 Wruck Road, Gasport, NY 14067 USA)
Cool issue with "Celebrities that would be better off dead," beer testing, The Unknown Interview, Kumquat zine, cartoons that your mother would approve of and funny record reviews. Good issue.

ANNOYANCE 5, \$1 PPD, HS-32-R
(c/o Anthony Schorr/Vassar College, Box 3092, Poughkeepsie, NY 12601 USA)
Zine from the Poughkeepsie area with Yuppicide, Pounded Clown, Mind Over Matter and a whole bunch of corrections and other shit including live and zine reviews. Not bad.

ARISE! 10, P, T-12-T
(2117 Lyndale Ave. S, Minneapolis, MN 55405)
This more of an environmental newsletter concerning important and relevant issues about politics, world events and, of course, the environment.

ARTFUCK 1, \$1 + 2 stp, S-24-R
(347 Divisadero Street, San Francisco, CA 94117 USA)
Cartoons, poetry, short stories, sexy cinema, noxious fumes and much more. These guys need some contributions - so write and draw in now!

ATTITUDE PROBLEM 15, \$2.50, T-18-T
(POB 2354, Prescott, AZ 86302 USA)
A "multipurpose Nonconformist Rag" with material and information on Ernie's Rubber Duckie, New Model Army, Hans Olson, Pool Patrol, Zen Buddhism, "Cults", art, music, zines and more...

AVENUE PLAYER 5, \$10/yr, S-28-R
(581 Potomac Avenue, Buffalo, NY 14222 USA)
Footwear, Stan's Chops, film reviews, comic reviews, Meat Puppets interview, the benefits of Baywatch, Love, record reviews and more. A very great zine.

B. DEZIGNS P, P, HS-24-R
(RD. 1 Box 288, Bedford, PA 15522 USA)
This is the work of the "ErTica" zine people and includes letters, zine reviews, Hillary Clinton and lots more for your xeroxed pals.

BABY SUE 16, \$1.50, HS-20-R
(POB 1111, Decatur, GA 30031 USA)
An all-record review issue with a billion bands. Essential for you nut record collectors.

BANG ZINE 1, \$1 + 2 stp, S-12-R
(c/o Jessica/ POB. 342, Mt. Pocowo, PA 18344)
A GG Allin fan with a zine starring The Cranberries, Kid Rock and Santa Clara, records for sale, record reviews, a visit from Saint Victious, Frank Zappa and Albert Collins obituaries and the Ballad of Davy Crackpot. Great zine!

BASURA 4, \$1, HS-48-R
(430 El Bosque, Laguna Beach, CA 92657 USA)
The fourth issue almost killed me trying to get it open and includes poetry, sickness, zine and record reviews, short stories and more. Send more stuff for review now!

BEDTIME STORIES FOR TRIVIAL TEENS 3, .50&stp, M-40-R
(Andrea/5255 Bothe Ave, San Diego, CA 92122)
Nice little zine. "A pocket-sized blot" full of fun. Lots of poetry and fun stuff.

BETWEEN PIT & PEDESTAL 4, two stamps, HS-40-R
(c/o Rebecca Fiala/49 N. Stone Ave., LaGrange, IL 60525 USA)
A split issue with the Underestimated zine. Includes Denny's, Bob's Big Boys, poetry, short stories, lots of photos, drawings and regular noisier shit! Great!

BEYOND THE WALL OF INJUSTICE 4, \$1.00 PPD, T-24-T
(POB 6188, Fullerton, CA 92634 USA)
An all-Anarchist Newspaper which is very well put together full of info about gatherings, marches and other important activities. In the new issue, Firing Squad and Seth interviews, interviews with Gang Bangers and Victims Of Gang Violence and more.

BIMONTHLY BONDAGE 1, \$3 PPD, S-14-R
(P.O. Box 602, Normal, IL 61761 USA)
A new bi-monthly for those that are into the sexual underground and bondage movements, but I'm a lost little lamb when it comes to such things. Fish'll enjoy this...

BLACK CLOVE TRADESMAN 1, .50 ppd, HS-20-R
(113 Fleetwood Lane, Minoa, NY 13116 USA)
New zine with lots of poetry, puzzles, cartoons and a whole bunch of necessary humor. Buncha.

BLACK INK WHITE PAPER #12, \$2 ppd, HS-24-R
(519 Baylor Road, Elmira, NY 14904 USA)
A chaotic xerox stew, everything is covered everywhere - in fact, there is so much information that my brain has been left fucking reeling from Popes On Dope, reviews, ads and bits Brian wrote...

BLACKJACK RECORDS 2, Free, S-2-R
(663 10th Street, Oakland, CA 94607 USA)
Newest update list from the Blackjack Records label. Lots of cool stuff to order, people.

BLUE RYDER #33, \$1.50, T-16-T
(POB 587, Olean, NY 14760 USA)
The new issue has Squatweiler, Verve, zine reviews, Banned reviews and much more.

BLUNT 1, \$3.95, S-52-F+
(770 Sycamore Ave, #J471, Vista, CA 92083)
New slick-as-fuck magazine with incredible color dedicated to snowboarding, drugs and sex. Real entertaining and includes Brushie & Del interview and an exclusive interview with Jay Nelson. See ya!

BOBBY IS FRED 2, 2 Stamps, S-12-T
(POB 25656, Los Angeles, CA 90025 USA)
In this eagerly awaited second installment - record and zine reviews, Darby from Ben is Dead, Jawbreaker, Jesus Lizard, Hazel, Bratmobile, The Spinanes and Don Caballero to inject our veins with various unknown substances...

BOPSCLE 1, Stamp, T-8-T
(1050 Larrabee, #104-334, Bellingham, WA 98225 USA)
Kinda like a coffee house zine but not really. Has Flop, stuff about tea, MMM-mm music, serious and unserious art, Str8edge stuff and lots more for your TV viewing.

BOREDOM 6, \$2 PPD, HS-84-R
(POB. 12501, Berkeley, CA 94701 USA)
Davey's zine which is clockful of weirdness, maps and public hair. Includes "Snowman" interview, a (stop the presses) Bikini Kill interview (you'll be sold out now, Davey!), diary of vacations and much more. An excellent zine!

BURT'S LAST WEEK ON EARTH 7, P, M-48-R
(c/o Hairy Labs/ 5629 Granada Dr #271, Sarasota, FL 34231 USA)
A bizarre short story/play about Burt Reynolds and AIDS. Goddamn! What the fuck?!

BUTCHER SHOP 3, Free, S-16-R
(2117 Lyndale Ave South, Minneapolis, MN 55405 USA)

A cover on Somalia, Klanwatch, Noam Chomsky, poetry and lots more anti-mainstream and war information. Very well done.

BUZZ \$3, \$8 for sub, S-32-TM
(PO Box 3111, Albany, NY 12203 USA)
A Fall interview, Melvins, Scofflaws, Meices, North Again and the usual record and live reviews. Advance to go.

CAKE 19, \$3, T-56-F
(3028 Ewing Avenue S Suite 201, Minneapolis, MN 55416 USA)
The third anniversary issue with Hazel, Green Apple Quick Step, Seaweed, Cocteau Twins, Melvins, vans of the stars, God & Texas, Velocity Girl, Stereolab and whole lots more fun.

CACTUS PRICK #777, \$2 PPD, S-38-R
(1265 E. University #1014, Tempe, AZ 85281)
New fucking issue with Jack Germond's Third Chin, Pain Teens, Cop Shoot Cop, Nuclear War Survival Tips, Sun City Girls, Janitor Joe, House Of Large Sizes, JFA and lots more.

CAFFEINE #4, 5/\$20, S-56-M
(POB 4231-306, Woodland Hills, CA 91365)
Fourth issue with a Charles Bukowski cover and a billion different poets for you to smack on and the usual book and record reviews. Good issue.

CAPITAL XTRA! 2, 12/\$24.95, T-24-T
(POB 544, Sta. B, Ottawa Ont. K1P 5P6 Canada)
Ottawa's Gay & Lesbian monthly with Campbell's conundrum, spousal benefits, funding queer art, simon says, pageant a rough ride and much more.

CHECKS & BALANCES 1993, Free, S-2-R
(c/o Mike/East Wind Community, Tecumseh, MO 65760 USA)
Special single size double issue done in a style similar to Flipside's late '70's gossip page. Neat.

CHUMPIRE #22, 1 stamp, S-2
(c/o Greg K./2337 Pa Rte 309, Orefield, PA 18069 USA)
Issue 22 has record reviews (actually lots of them for this little zine), film news, Alice Cooper 8-track review and the big picks of the populace. Yummy...

CITY REVOLT 12, \$1 PPD, T-20-T
(817 North 2nd Street, Suite A, San Jose, CA 95112 USA)
New tabloid-shaped zine from San Jose. Includes Tad interview, House Of Usher, Butane Ignites, Pearl Jam live and more. Cool.

COMIC UPDATE 161-164, .29 stamp, M-8
(Andrew Roller/5960 S.Land Park Dr., #253, Sacramento, CA 95822 USA)
Four new issues of this teeny-weenie little zine are out for the taking and just like the title exclaims they are clockful of comic reviews. Cool.

CULT OF FUZZ Sept/Oct., P, S-2-R
(8306 Wilshire Blvd. #774, Beverly Hills, CA 90211 USA)
Yeah, the Fuzztones official fan club newsletter. Pretty cool.

CULTURE IS MY ENEMY 2, \$1.50 PPD, HS-36-R
(Marino/P.O. Box 32511, Cleveland, OH 44132)
A zine that Katz and Thrashead would drool over! Has stuff on Assuck, Extreme Smoke, Hellnation, Hiatus, Meat Shits, Patarent, articles, reviews, junk and more stuff... including a hilarious Skipper/ Gilligan page!!

DAMAGED 6, Postage, S-8-T
(313 N. Division Street, Salisbury, MD 21801)
New ish with The Live Set, A word from our sponsor, record reviews and a list of upcoming shows to go to.

DANCE PARTY D.O.A. 1, \$3.95, S-44
(979 S. Bascom Avenue, San Jose, CA 95128)
A new Comic from Slave Labor Graphics. This one is nastier than anything I've ever seen. It's written and drawn by Ted Coudron and is one of the most sacreligious comic ever. When you hear "The Body Of Christ" it ain't a communion wafer!

DEATH TO THE WORLD 1, Free, HS-16-T
(824 Chesnut Street, Chico, CA 95928 USA)
"A zine to inspire truth-seeking and soul-searching amidst the modern age of Nihilism and Despair." Wow, this is totally different than most zines: it's got a religious theme to it. This is a really interesting zine.

DEMAGOGIC CONDOTTIERE 20, \$1.50, S-12-RT
(c/o Katrina Kelly/POB. 534, Mechanicsburg, PA 17055 USA)
Ah, Katrina, you sly babe (am I being sexist?). "Heads will roll" could be considered a threat, but check this one out if you are into offending other races. Not very kosher for lots of people - that's for sure. But, this is a semi-racist zine. Enough.

DESTROY ALL COMIC BOOKS 4, \$1.50, HS-40-R
(Jeff Levine/2415 Lawton Street, San Francisco, CA 94122 USA)
A zine dedicated to underground comics. In this issue, more reviews than you can muster up, comics, information and an expanded letters page. Send in those submissions!!

DIAL M 5, \$1, S-40-R
(195B Wert Ave, Hamilton Twp, NJ 08610 USA)
Another new issue so quickly? Has GG Allin, Kiss Convention, Urge Overkill, reviews, clips and much more.

DINER REVIEW Winter '94, Free, S-18-RT
(8324 16th Street, Apt. 325, Silver Spring, MD 20910 USA)
This is a zine dedicated to famous/infamous eateries around the country and also includes some nifty and enjoyable live reviews! Includes Sloppy Seconds, Obituaries, etc.

DISCORDER #130, 12/\$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CTR FM with reviews and all that plus features with Flop, Don Caballero, Redd Kross, Urge Overkill, Tulips, Seam, Facepuller and much more shit.

DOG SHOW 1, \$4, HS-20-R
(c/o Julia Bell/ POB. 2852, Los Angeles, CA 90078 USA)
New magazine of poetry by our very own Julia Bell. Real insightful, humorous and well thought out! Includes lyrics from some of her bands which means the old Bulimia Banquet and now Bobsled. Everybody should do their own lyric/poetry book fanzine thing. They don't all need to be \$4 though!

DOG SOUP 6, 6/\$24, S-64-T
(2221 Peachtree Road NE, Suite D, #342, Atlanta, GA 30309 USA)
Fantastic new zine with X, Dinosaur Jr., Babes In Toyland, Tar, 5678's and comics by Jeff Johnson. A really great format pushes out and above most of the other zines out there. Awesome.

DOOM HAULED 11, Postage, S-28-R
(63 Longbow Square, Scarborough, Ontario, Canada M1W 2W6)
Hardd Ground interview, Nimblestush interview, lots of record reviews, live reviews and more...

DOUBLE BILL 3, \$3 PPD, HS-28-R
(POB. 55 Sta E, Toronto, M6H 4E1 CANADA)
An extra-special fun-packed issue. Cartoons, AIDS fraud, puzzles, lots of nonsense that makes perfectly good sense and much more for the holidays!

DRIVER'S SIDE AIRBAG #9, \$1.90 ppd., S-23-R
(P.O. Box 25760, L.A. CA. 90025)
Pretty sharp short stories, poems, critiques, and comics fill this humble 'zine. Mike's still looking for contributors to place alongside fine writers like oberc, Howington, and Kurt Nimmo. Got somethin' to say? - Pooch

DUHHH/BUNKER 3/1, \$2 PPD, HS-40-T
(c/o Anthony P./Box 75, 52 Call Lane, Leeds, LS1 6DT ENGLAND)
Split zine of the "Duhhh" and "Bunker" titles. Gentalia, UFO's, the good guide to guns, punks on glue do retribution, anarchic happenings, zine, record and live reviews and more.

DYSTOPIONION 15, Free, S-6-R
(POB 45622, Seattle, WA 98145 USA)
Nice monthly flyer of local happenings in Seattle. Includes zine reviews and lots of other stuff.

EL ZINE DE EUGENE #9, \$1, S-20-R
(6800 SW 40 St. #223, Miami, FL 33155 USA)
Lots of cartoons, fun with Prodigy, poetry page, recipes, zine reviews, fiction short stories and the usual madness and cheap thrills.

ESTRUS UPDATE V14, #5, Free, S-8
(POB. 2125, Bellingham, WA 98227 USA)
Hey, kids! Send away for the Estrus Update. All the latest releases that you, the reader, can send away for today!

FOE #23, 2 stamps, S-16-T
(Frank Pearn Jr./POB 4, Bethlehem, PA 18016 USA)
This short zine can really pack it in - lots of reviews and tid-bits as well as interviews with Fugazi, White Zombie and the Psyclone Rangers.

FACTSHEET FIVE 6, #5, M-8-R
(Andrew Roller/5960 S.Land Park Dr, Suite 331/Sacramento, CA 95822 USA)
Zines, comics, poetry, music, letters, columns, news, smut, gossip, and an Adolph Hitler cover to fuck us all up with...

FEMINIST BASEBALL #12, \$3 PPD, HS-86-R
(POB 9609, Seattle, WA 98109 USA)
Mega-thick digest covering not only music reviews but book and films too, you also have a heaping amount of xerox graphics and poetry/fiction type pieces. A very involved read. In this fabulous issue we have The Statics, Kill Sybil and a zillion records.

FIZ #9, \$2.50, S-116-F
(POB 67E10, Los Angeles, CA 90067 USA)
Beautiful Mark Arm psychedelic cover with Mudhoney, Cherubs, Meices, New Bomb Turks, Six Finger Satellite, Pansy Division, Deadbolt, Tim Hawkins, Chester Brown, Tribe 8 and bitch load more of stuff to cream over. Ah!!

FLAMING ENVELOPES #3, \$1.00, HS- R
(P.O. Box 470186, Fort Worth, TX. 76147)
Up to twelve pages since last issue, featuring their poet of the year Gregory N. Courson's junky angst, along with other familiar names (Massey, Moore, Locklin, etc.). - Pooch

FLATTER 3, \$2, S-32-T
(661 Shotwell St, San Francisco, CA 94110 USA)
Sensory overload issue with Star Trek, People for the ethical treatment of animals, Blue Oyster Cult, Quiafill, questionnaire and lots more shit.

FOSTER CHILD #15, \$1.50PPD, S-32-T
(7635 Marcy Ct., Glen Burnie, MD 21060 USA)
The Voodoo Dolls are on the cover and also inside Band of Susans, Didjits, Mule and lots of record reviews. Great ish.

FRACTAL PRESS Nov '93, p. S-72-Ft+
(POB. 48037, 132 31, Athens, GREECE)
Incredible new zine from Athens, Greece (not in English) with a great Nirvana, Tool, Lung, Urge Overkill, Smashing Pumpkins, Fugazi, Cosmic Psychos, Jeffy Kelly, Butthole Surfers and lots of records and live reviews.

FRONTAL ASSAULT 4, p. S-12-R
(215 Chucker Drive, Summerville, SC 29485 USA)
New zine of a xeroxed nature with two book reviews, a letter and a self-proclaimed "Special Insanity Runs Rampant In My Family Issue."

FROZEN EMBRYO 1, \$2.95, S-32
(983 S. Bascom Avenue, San Jose, CA 95128 USA)
From Slave Labor Graphics. Art by Andy Garcia. Bizarre "suburban torture"-like comix with lots of hilarious drawings and shit.

GPC PRODUCTIONS ?, Free, S-4-R
(POB. 1515, Allentown, PA 18105 USA)
New list of upcoming releases on the GPC label.

GEE-ZUZ MAG 11, \$1, S-22-R
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
New ish with Fudge Tunnel, Redd Kross, Hump, JFK assassination, Suicide and lots of other shit.

GELATIONOUS AGAR 1, stamp, HS-20-R
(400 Glendale Road, #B-20, Havertown, PA 19083 USA)
New zine with an anti-fascist, anti-Nazi edge with lots of clever short stories and some good photos interspersed throughout.

GEPPETTO'S DESK 2, 2 Stamps, HS-16-R
(POB. 3231, Austin, TX 78764 USA)
Thoughts and ideas from Paul who has quite a mind. Dating tips, short stories, diary stuff and lots more. Well written.

GIRL BAND GUIDE 7, \$1 cash, S-16-T
(c/o Carrie Carolin/POB.94221, Seattle, WA 98124)
Great newly November 1993 expanded edition of THE GUIDE to the Girl Bands. Definitely worth it and highly informative. Carrie sure is a hard worker!

GITHYANKI 5, Free, HS-28-R
(POB. 660572, Miami Springs, FL 33266 USA)
Santa Claus IS Dead cover and Beastie Boys interview, cartoons, letters, Butthole Surfers and much more on beautiful colored xerox.

GOOD CLEAN FUN 1994, \$2.99 PPD, HS-28-R
(POB 843, Redwood City, CA 94064 USA)
Gene Mahoney has got a new 1994 calendar for you kiddies out there to mark, spit and paint on. Humorous cartoons to uplift every month! New issue (#6) is out with "The Elvis Of Comic Strips" and it's only a buck.

GOURMANDIZER 2, \$2.50 PPD, HS-56-RT
(POB. 582714, Minneapolis, MN 55458 USA)
The second "Dairy" issue with a MMMM-oh-so-got cover and Milk Saucer, Swirlies, Eggs, Shannon of the Cows, Birthday dinner with Kurt Cobain, postcards from Shellac, Jack O Nuts, reviews and more. Great second issue, guys!

GRAY AREAS V1#2, #3, \$4.50, S-132-T
(POB 808, Broomall, PA 19008 USA)
Well, Dead fans, here's the newest issue with RIAA vs. Bootlegs, Ivan Stang, Amsterdam, KKK Rally, Criminals Speak!, UFO report part two and lots of record, film and zine reviews. Nice.

GRIM EXISTENCE 24, 3 stamps, S-20-R
(25350 US 19 North, #11, Clearwater, FL 34623 USA)
New issue has a funny "Answer Me" take off cover with Living sacrifice, Resist, Deformed Conscience, Ceremonium, Stormwatch, SBH and lots more.

GUILT 3, \$1 PPD, HS-20-R
(POB 30374, Indpls, IN 46230 USA)
New issue from good 'ol Bob Peele with articles on gun control, protein and some real funny record and zine reviews. Good issue.

GUMBALLS 14, one Stamp, HS-12-R
(2014 Douglas Avenue, Clearwater, FL 34615 USA)
UFO -Illusion or Reality story. Whatever? interview and some record reviews in the new issue.

GURLIZ WITH GUNZ 4, 2 Stamps, S-40-R
(c/o Goofy/ POB. 1546, Havertown, PA 19083 USA)
Another Riot Grrrl zine. Collect them all for the future archives. Includes short stories, Fugazi concert, Boy catching tips and lots more.

HO! 1, \$2 PPD, HS-20-R
(Never did get an address! USA)
Great new comix zine with a MAD satire cover. Includes a spotlight on Harvey Kurtzman, a Beck interview and lots of incredible artwork that'll be priceless very shortly. No address, though.

HALF TRUTH #16, \$2, S-40-T
(POB 931013, L.A., CA 90093 USA)
The new Holiday X-mas issue with cartoons, home movies, conhuskers, short stories, poetry, record and movie reviews for all to achieve.

HARDCORE D'ACCORD #6, \$3.00, S-32-R
(86, Rue de Javel, 75015 Paris, France)
Despite the name, this zine covers a lot of metal types and punk stuff. All in French, feature include: Moving Targets, Leatherface, Cords, Severin, Sebadoh, Excel, Les Thugs, Shudder To Think, Mordidas, Jeff Nelson, Poison Idea, Quicksand, etc.

HECTIC TIMES #6, \$2.00 PPD, S-48-T
(POB 2652, Santa Cruz, CA 95063 USA)
New ish has Schlep, TNT, Lost In Line, Good Riddance, record reviews, skaters and a whole lot of fun for two bucks!!

HEMOGLOBIN 2, stamp, M-8-R
(5812 Darlington Road, Poupgheepsie, PA 15217 USA)
The continuing cartoon adventures of "The Man Who Could Die."

HERE BE MONSTERS 3, \$3 PPD, S-26-R
(c/o Clive Roberts/36 Folly Fields, Wheathampsted, Hertfordshire, AL4 5HL, ENGLAND)
This incredible English zine's third issue includes a Dead Moon cover and Miss Murgatroid, Fumes, Godhead Silo, Sinister Six, Unwound, Eric's Trip, Frumpies, Bulge, American indie labels and a Sub Pop record retrospective. For the grunge in you!!!

HONEYRIDER 1, p. S-16-R
(c/o Vlahogiannis/ 95 Ferry Street, Jersey City, NJ 07307 USA)
Hey, hey, hey...a new zine from Jersey, Jerky! Includes interviews with Archers Of Loaf, Spent, Schwa, punk rock consumption, Brandon from White Bread zine and lots of '70's culture in a tidy little zine.

HYACINTH 10, \$6.00, S-100-TM
(4, rue des Prairies, F - 75020 Paris, France)
New issue of this French zine with Smashing Pumpkins, Drive Blind, Buffalo Tom, Boo Radleys, Fred Frith, 13th Hole, Trumans Water, Bratmobile, Polvo, Cannanes, Treepeople, Quicksand, and Amp Reptile records. Not in English.

IF YOU HAVE SCENE... 5/16, \$1.50 PPD, S-20-R
(POB 12741, Green Bay, WI 54307 USA)
Ahhh, the Green Bay zine! New issue includes a great interview with the Supersuckers, the Fixtures, Crackerbash, Wag, Marcus Noise, record reviews and more fun.

INFINITE ONION 9, \$1.50PPD, T-12-T
(POB 263, Colorado Springs, CO 80901 USA)
A cool zine with local news, RAF Blows up prison, Hitler's Mercedes Benz, the FDA's war on natural health care, tongs, all, prison, Leonard Pelier, scams and sabotips, hare krishna and more.

INNER TRADITIONS 1993, Free, S-16-R
(POB. 388, Rochester, VT 05767 USA)
Just a catalog dealing with metaphysics, music, sex, UFOs and a billion other subjects to tickle your fancy.

INSIDE LOUD 5, Free, HS-36-R
(POB 177, Cypress, CA 90630 USA)
Fifth issue of this deranged zine with a Chaos UK interview, SNFU, Sheep Squeeze and lots of live reviews...

JABONI YOUTH 1, Free, HS-36-R
(c/o Alec/ 9 Rockhagen Road, Thornwood, NY 10594)
New zine with stuff on Bovine Trading Cards, Sebadoh interview, TVEC Records, Barney, fortune cookies, weird stuff, reviews and JuneBug.

JAVA TOWN 2, \$2.95, S-32
(979 S. Bascom Avenue, San Jose, CA 95128 USA)
A comix from Slave Labor Graphics. Totally dedicated and making fun of coffee drinkers, coffee shops and pretentious coffee houses. Humor is necessary.

JELLYBEAN ZINE 2, \$2 PPD, S-48-R
(113 Fleetwood Lane, Minoa, NY 13116 USA)
Lots of stuff - Samiam, the Wallmen, W.O.R.M., LSD will make you see, useless trivia, Adult fairy tales, bad haircut from hell, the purple spooze, the Creation home video and so much more.

JERSEY BEAT #50, \$2.00 PPD, S-72-T
(418 Gregory Ave., Weehawken, NJ 07087 USA)
Beavis and Butthead cover also with Girls Against Boys, Garden Variety, Cucumbers, Spin Doctors, Nudeswirl, lots of record reviews and more.

JOY AND SPIDER 3, \$1.50 PPD, HS-20-R
(c/o Art Biggs/ 3152 S. Lincoln, Englewood, CO 80110)
New nifty xerox comix zine about Joy and Spider (kinda like the insane Amy and Irving strip in the L.A. Weekly). Fun-loving and interesting and I bet Arthur Biggs will be a huge cartoonist in the year 2000. New issue is finally out!

JUNGLE #8, \$6 Air, S-60-TM
(POB 47, 13211 H.M.L., Finland)
Killer Finnish mag, packed full of interviews all in Finnish, but claim to be switching to English next ish. This one includes a Bad Religion cover, Ramones, Buzzcocks, Coffin Break, Claude, Sweetheart, Deep Turtle, Fluid, Stray Toasters. Not in English

K #21, *, T-8
(Box 7154, Olympia, WA 98507 USA)
This is the K pop underground catalog, but it always has good information and lotta pictures. Includes a Tiger Trap cover.

KORN 1, Free, S-4-R
(207 8th Street, Hermosa Beach, CA 90254 USA)
Newsletter of and for the band Korn. Whatever?

KRONICK: THE UNDERGROUND CHRONICLE Nov '93, Free, S-24-T
(6201 Sunset Blvd, # 32, Los Angeles, CA 90028 USA)
Hip hop, rap and dance zine new to L.A. with lots of reviews and shit. Kinda of a nephew or niece to the fabulous URB magazine.

LITTLE FREE PRESS 95, \$1 PPD, S-4-R
(714 SE 3rd Street, Little Falls, MN 56345 USA)
"Food for thought since 1969" it says. This is an attack against the "system" and includes thoughts on a trip to Europe and Pot, the brain salad of the 20th century.

LIVING FREE 82, \$1.50, S-8
(255 W. Armitage, Chicago, IL 60647 USA)
Living Free has been around for years and is a great forum for those of you without something called "money." Informative, witty and insightful. And it's well worth the price.

LOOMPANICS '93 Winter, *, S-24
(POB 1197, Port Townsend, WA 98368 USA)
Loompanics is a catalog of books that you might think are illegal - this fall supplement has how to get books on getting a new identity and more. Fun for the whole family! Winter edition also out now!

LUMPEN TIMES V1#2, #12, \$2.35, T-48-T
(2555 W. Armitage, Chicago, IL 60647 USA)
Another fantastic new zine and this one's from Chicago. Includes articles on politics, music (record, zine and live reviews), short stories, editorials and so always so much more...

MALATHION RISK 4, Stmps, HS-16-R
(Dave Farrow/ 415 South Jackson, Green Bay, WI 54301 USA)
A cool zine from the Green Bay area with happenings written up by a self-proclaimed "old" punk. The fourth issue has a Pop Music & Drama article, record reviews and lots of other stuff. Always a treat.

MAXIMUM ROCKNROLL #127, \$2.00, S-166-T
(POB 460760, San Francisco, CA 94146 USA)
Maximum, with attitude and pretentiousness apparent, is still a great fanzine! Where else can you find a mag with more ads? Includes Boss Hog, Lydia Lunch, Date Rape, Aim Your Dick, Claude Bessy of Slash, Apocalypse Hoboken goes Crunt, etc.

MERLIN'S MUSIC BOX #18, p. 0-50-Ft
(Argiropoulos 27, Athens 114 71, Greece)
Great new Greek language expanded issue with Blackmail, Meat Puppets, Shonen Knife, Dirty Saints, Young Fresh Fellows, Mentors, Pavement and more always a thrill...

MUCKRAKER c/o Patrick Marley 1, Lrg SASE, HS-28-R
(2445 Third Avenue South, #C21, Minneapolis, MN 55404 USA)
New zine with a long-ass Shannon Selberg of the Cows interview, L.Ron Hubbard, record and zine reviews, live reviews, GG Allin death photo and article and some poetry. Great zine.

NAUGHTY NAKED DREAM GIRLS 2, #50, M-8-R
(c/o Andy Roller/5460 S. Land Park, Drive, # 253, Sacramento, CA 95822 USA)
Another fucking zine from Andrew. This one has a cover that will sell and lots of poetry.

NEAT DAMNED NOISE 1, p. S-54-R
(POB. 42850-123, Houston, TX 77242 USA)
Well, gang, here's a new really great Damned fan-zine. Includes a whole bunch of obscure trivia, rare records, and lots of other stuff such as rare photographs and more. Order this now!!!

NO END IN SIGHT 1, #50, HS-24-R
(c/o Josh Lamson/1006 Jesse Hall(UOM, Missoula, MT 59801 USA)
Kid from a university bored out of his wits with new zine full of cool comix, short stories, opinions, record reviews and a "Fuck You" from good 'ol God.

NO HOPE 3, \$2.95, S-32
(983 South Bascom Ave, San Jose, CA 95128 USA)
Awesome underground comix with lots of cool negativity and great artwork about having absolutely No Hope...In the new issue, "Stoned" is the main topic of discussion.

OYA 8, p. S-6-T
(POB. 232048, Leucadia, CA 92023 USA)
Newletter with a Pro-choice stance that L7 would love (Hi, Jennifer!). Very cool and for a worthy cause. Fight back!

OFF MY JAMMY 1, 2 Stamps, HS-12-R
(POB 22138/1400 Washington Ave, Albany, NY 12222)
An open letter to Kurt and Courtney, poetry, Howard Stern, zine and pretty good record reviews and much more stuff.

OLIVE LOAF 1, Free, HS-24-R
(POB 41835, Nashville, TN 37204 USA)
New zine with Janitor Joe, Dysfunctional family circus, music reviews, movie reviews and much, much more.

OPTION #53, \$3.50, S-164-F+
(1522-B Cloverfield Blvd, Santa Monica, CA 90404 USA)
Another great new issue with an Uncle Tupelo cover, John Doe, Maria McKee, Posies, Orbital, Jon Spencer, Miranda Sex Garden, fighting over used CD's and the usual hundreds of record reviews and more. Free CD sampler included with subscriptions!

PAPERBACK JUKEBOX 29, \$18/yr, T-36-T
(1914 NW 24th Place, Portland, OR 97210 USA)
A Slusarenkos Interview, Heatmiser, Pond and the usual Portland info on record and zine and live reviews. Always informative!

PEECH FUZZ 3, \$1 PPD, HS-24-R
(c/o Leyna Papach/ 5030 Cherry, #402, Kansas City, MO 64110 USA)

Great new zine with a sort of a GRRRI stance, but not really. This one is entitled "The Family Issue" and has stuff on cats, poetry, cartoons and lots more. Great. Bye, Kiddy!

PESKY MEDDLING GIRLS 7, \$2 PPD, S-22-R
(Jennifer/12147 Morrison Street, North Hollywood, CA 91607 USA)
Issue Seven has got even more stuff than your little mind can bare to take: The Phantom Chords, Bjork, Crispin Glover, live reviews, Louise Brooks, obituaries and birthdays, record reviews and more! Boy, can that Jennifer produce a zine!!

PLUS MEGAZINE 15, Free, S-32-F
(POB 3782, San Diego, CA 92163 USA)
Major label music information, local music and Inside, Section Nine, Hate Head, Orbital, Lifers Group, New Kingdom, and San Diegattile Sound.

POOL DUST #20, \$1.50 PPD, S-35-T
(POB. 85664, Seattle, WA 98145 USA)
The skate zine of Seattle. Panhandling tips, hard stories from the street, Scoring 40's, roll bums without offending the neighbors and a shopping cart or my new home.

PROTOTYPE 8, 40 pence, HS-24-R
(79 Waterloo Road, Dublin 4, IRELAND)
Wow! A zine from Ireland? Includes The Cyberpunk, Kach The Planet issue, William Gibson interview & Karl Koch, Death of a KGB hacker and a Cursed Earth interview for your pleasure.

PUMPKIN SEED 2, \$1, S-16-R
(c/o Alex Coolman/Box 633 ASUC Store, Bancroft & Telegraph/Berkeley, CA 94720 USA)
In this issue, Huevo Rancheros, Seaweed, Royal Trux, Grasshopper, Luev Battery and much more xeroxed madness.

PUSH 8, \$1 PPD, HS-24-R
(c/o Alex Coolman/Box 633 ASUC Store, Bancroft & Telegraph/Berkeley, CA 94720 USA)
In the light issue, Steel Pool Bath Tub, Stereolab, Phleg Camp and lots of reviews of all sorts to leave you panting for weeks...

RAGE 2, Stamp, HS-12-R
(POB. 1289, Lake Worth, FL 33460 USA)
New zine just starting up with lots of reviews, graphics, mucho poetry and they need submissions so "Have At Them!"

RAT SASS 4, .50 PPD, HS-20-R
(POB. 29024, Thunder Bay, Ontario, P7B 6P9 CANADA)
Letters, hollerings, rants, raves, Sweaters interview, record reviews and other fun stuff. Check it out- the address has changed!

RAW POGO ON THE SCAFFOLD 9, \$1 PPD, S-10-R
(2205 Walnut Street, #3F, Philadelphia, PA 19103)
Record and live reviews, Dealers Tour Diary 1993 and a whole lot more.

REAL LIFE IN A BIG CITY 57, \$1.00, S-52-T
(1608 N. Cahuenga, #332, Los Angeles, CA 90028)
Wow! A Girl Trouble cover, Stubo, short stories, comic, record reviews and the usual fun stuff.

RICKY REVENGE 10, \$2.05 PPD, S-20-R
(Hit And Run/ POB. 824, Oldsmar, FL 34677 USA)
An extremely amazingly sexually explicit comic xerox zine with a lot of funny shit going on... Like sex, sex and more sex. In the newest hand-colored issue, America's own little hero eats a whole fucking lot and causes a lot of shit.

ROCK 'N' ROLL DIVORCE 2, \$3 PPD, HS-36-R
(Kevin Craig/ 18 Rhonda Ave, Willetton WA 6155, Australia)
In the new issue, Greasy Pop Records, Cosmic Psychos, Bored!, Mutt, Constable Hooch, a bitch on Flipside and lots of other goodies. Good zine!

ROUND FLAT RECORDS 1993, Stamp, S-12-R
(63 Lennox Avenue, Buffalo, NY 14226 USA)
This is a catalog which includes dozens of seven inch hard core singles to send away for. For the Hard Core fan this is a must. This new edition is highly expanded with more rarities than ever before!

SATANIC TOASTERS 6, \$1.50 PPD, S-76-T
(RPO 4601/POB.5063, New Brunswick, NJ 08903 USA)
Thick as fuck new split issue (with White Bread zine) and includes Girl Trouble, Richmond Journals, Allen Ginsberg, BrainFreeze, Cul De Sac, Janitors and Crayon among others...

SATISFACTION GUARANTEED 1, P, T-12-T+
(c/o Michael Schaffer/ 6 Oak Court, Poughkeepsie, NY 12603 USA)
New tabloid zine with Sheer Terror cover, Yuppicide, Atlas Shrugged, Hell No, Supertouch plus record reviews and a billion other types of reviews. A nice new one for New York.

SCAREBOB MAGAZINE 6, .50 & Sip, M-24-R
(POB 425, Newark, DE 19715 USA)
An itty-bitsy, teenie-weenie zine dedicated to the extermination of Bob Hope's human existence. Fifth issue has Samiam, Supercharger and Sound Asleep. Righteous to the max!

SCRAPE 10, \$2 ppd, S-40-T
(8601 SW 40 St. #132, Miami, FL 33155 USA)
In the new ish, Throw That Beat In The Garbagecan!, Stephen Fievet, The Pastels, record reviews, zine reviews and the usual stuff. Nice to read.

SLANTED 1, \$2 PPD, S-24-R
(5012 Cloister Drive, North Bethesda, MD 20852 USA)
New punk "hardcore" zine with a split Fugazi (Guy) & WGNs (Geoff & Charles) interview and also lots of record and concert reviews and some fiction by Ben. A good zine for you.

SLINGSHOT #50, \$1 PPD, T-16-T
(700 Eshlecreature Hall, Berkeley, CA 94720 USA)
Great issue with a (ha! Ha!) Pete Wilson Political Funeral that took place on October 29 (not reviewed) and the usual anti-government news. Essential for the anarchist that's in all of us.

SLUG & LETTUCE 32, SASE, T-S
(POB 2067 Peter Stuy. Stn., New York, NY 10009 USA)
Big zine, small type, equals a lot to read (oh, and there's cool photos too!). A great article on living in Croatia and lots of inventive record and zine reviews...

SOUND VIEWS #26, \$1.50, S-32-T
(96 Henry St. #5W, Brooklyn, NY 11201 USA)
Lifers Group cover, Gloo Girls, Motherhead Bug, Piss Factory, Onyx, Barkmarket, Clay People and multitudes of record and live reviews.

SPAZZ 8, \$12 for yr, S-32-T
(POB 754, Reseda, CA 91335 USA)
In the newest issue, comic, Machines Of Loving Grace, Art of Jack Kirby, record reviews, the Iguana Cafe, STG, Big Chief, Spongehead, zines and a calendar of events...

SPERM SELLS #4, Free, S-20-R
(440 Whitman #51, Goleta, CA 93117 USA)
A fourth issue with an intelligent cover. Blanks 77. Citizen Fish and lots of hardcore noise and nonsense....

SPONTANEOUS COMBUSTION #15, \$2 PPD, S-52-T
(3943 Cumnor Road, Downers Grove, IL 60515 USA)
The awesome new issue includes interviews with Dazzling Killmen, Don Caballero, Wreck, Engines Of aggression, Mercury Players and more. Fuck Yeah!

SPORK 7, stamp, HS-24-R
(c/o Dave/ 4500 Shaw Ave, Titusville, FL 32780 USA)
Short story on "This Punk's Not Dead," history of Titusville, Piss poor and Happy and lots more humorous outlooks on life.

SPUN #88, 1.00, HS-40-R
(38 Reservoir Street, Holden, MA 01520 USA)
Well, kids in the new issue, we've got Pet Shop Boys, KMFDM, Curve, Revco, Thrill Kill Kult, Culture Club and lots more of that spunny spun stuff.

STAIN 4, \$3 PPD, S-36-T
(Steve & Debbie/702 N. 5th St., 1F, Philadelphia, PA 19123 USA)
Awesome 4th issue with fantastic interviews: Royal Trux, Monster Magnet, Alice Donut, Richard Hell, Al Frank, Tad Martin, Thoughts from the Video Zone, plus the the usual comic, zine and record reviews and live show reviews!

STINK FACE 4, \$1.50 ppd., S-22-T
(14610 Borgman, Oak Park, MI 48237 USA)
In this issue: Inside Out, Video Carnage, Low Pop Suicide, Randi Hole, The Mentors, Love Battery and a billion reviews to leave you agasp!

STREET SOUND #69, \$2.95, S-68-F+
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)

The prototypical bible for hip hop and funk. Includes a Curve cover, D-Generation, and a Flipside guide to Rock zines. Thanks, dudes!!!

STROBE 3, \$15/year, S-48-F
(POB. 48558, Los Angeles, CA 90048 USA)
Brand new slick-ass publication from L.A. with a split Concrete Blonde/Possum Dixon cover and stuff on Redd Kross, Dead Can Dance, House Of Love, Sebadoh, Melvins, Ed Colver, Real World and more....

STY ZINE 15, .50/2 stps, M-40-R
(300 North Bryan, Bloomington, IN 47408 USA)
This zine reads backwards and includes lots or reviews of shit and skaters and more fun....in the new issue, another edition of "The White Boy Papers" and the usual record and zine reviews.

SUBURBAN VOICE #33/34, \$5 PPD, S-120-T
(P.O.B. 2746, Lynn, MA 01903 USA)
Mamma mia!! It's been practically centuries since the last issue! Well, it's their 11th anniversary ish with SSD, Richard Hell, Barry Henssler, Dave Smalley plus a three song 7 inch featuring Verbal Assault/Shattered Silence/Daltonic. MMM...

SUCKERS #Sicksteen, \$1.00, HS-16-R
(1404 Leader Dr., Killeen, TX 76542 USA)
The GG Tribute zine is back with a Tanya Donnelly cover. Includes news on the funeral, GG interview, Johnny Thunders interview, the art of shit eating, New York Dolls interview, film reviews and more scortum scratchin' than ever before!

SUPERDOPE #6, \$3, S-60-T
(520 Frederick St. #33, San Francisco, CA 94117 USA)
New issue has a Thalia Zedek from Come cover and a post-Gibson Brothers super spectacular, Dadamah, High Rise, 1970's films about losers like you, Royal Trux, Dead Can Dance, '60's Stoner reissues and more.

SWINGING AXE PRODUCTIONS 1993/1994, Free, HS-16
(P.O. Box 199, Northridge, CA 91328 USA)
The newest in the weirdest underground experimental and progressive scene. Quite informative catalog of rarities to order. Newest catalog out now!

TAIL SPINS V#2, #10, FREE, T-16-T
(POB. 5467, Evanston, IL 60204 USA)
Happy Tails Records own zine with Archers Of Loaf, the Charming Beggars, Killbilly, Crank Records, Dave Trumfo, and Epic Soundtracks!!!

TALES FROM THE ZONE C/O LA CACOPHONY SO. 29, \$10/yr, S-2-R
(6085 Venice Blvd., #82, Los Angeles, CA 90034 USA)
Plunder N Pillage LA III, Synthetic Soiree, JFK 30th Anniversary Assassins' Reunion, Fear & Loathing & Thanksgiving in Las Vegas and the rest of their zany activities for the month of November...

TEEN-FAG MAGAZINE 2, \$2PPD., HS-28-R
(Chow Chow Productions/ POB. 20204, Seattle, WA 98102 USA)
New ish with a young Michael Jackson cover, the daughters of GG, classified ads, comics, music and much more.

TERMINAL 2, 2 Stamps, HS-20-R
(c/o Trey Smith/638 Norwood Street, Spartanburg, SC 29302 USA)
Sex issue includes Charles Burns, The Seeds, old movie reviews, lots of sex ads and some redone comic. 'Nuff said.

THAT'S LIFE! 1, \$2.50 ppd, HS-56-R
(POB. 276, Derby, DE1 9RU ENGLAND)
Excellent new zine with a billion things, mostly focused on local bands - Featherheads, Hoodlum Empire, The Revs, The Skeletones, One Night Stand, The G-Men and lots of record and zine reviews. For the English in you!

THINGS ?, Free, M-28-R
(c/o Brian/ 1729 Marion #3, Denver, CO 80218 USA)
Nice graphics in this mini-comix by this dude who's artwork graces the sleeve of the newest Wipers album. Great.

THORAZINE 3, \$3, S-96-F
(POB 571562, Houston, TX 77257 USA)
Wow! This zine is really growing by leaps and bounds, man. New issue is clockful of good stuff: Black Moon, Cop Shoot Cop, The Goats, X, Unsane, Ed Hall, NOFX, GG Allin, Helmet, Earth and much more.

THRASHER 152, \$3.25, S-98-F+
(1303 Underwood Avenue, San Francisco, CA 94124)
Articles on skating in Spain, England, Belgium, Germany and France, Frost Bites, Happy Land and Matt Beach. Always a jump and an injury.

TOPSY TURVY TWISTER RAMA #2, \$1.50, S-44
(POB 642, Northfield NJ 08225)
This happening zine covers it all - tons of reviews and graphics, contact addresses and bits on Noise Museum, Archers of Loaf and Bats and the always enjoyable top ten lists.

TOXIC SHOCK Dec '93, Free, T-4-T
(3008 East Grant Road, Tucson, AZ 85716 USA)
Toxic Shock's very own small fanzine and mail order mag. Has updates of bands coming to a town near you, buddy!

TRANZ 5, Free, T-12-T
(2061 3rd Street, Suite G, Riverside, CA 92507 USA)
Hey, kids! A new Rave zine for you lovers! This issue includes a cover on Orbital; DJ Dr. Jekyll; Narnia; X Manic, club listings and much more...

TRUST #42, 3 DM, S-68-R
(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. Includes Anarchist Academy, Cement, Blade, Itch, Cell and lots more.... But remember, it's not in English for you lazy Americans.

TWISTED IMAGE #51, \$2.00, S-10-R
(1630 University Ave. #26, Berkeley, CA 94703 USA)
Ace Backword's comic and letters newsletter! Festive sexually enticing and sickening holiday cover! Great issue for your after Eggnog celebrations!

UNDER THE VOLCANO 17, \$1 PPD, S-40-T
(POB 236, Nesconset, NY 11767 USA)
One of the best zine's from New York. In the new ish, Big Sniff, Chemlab, Rancid, Science Diet vs. Splinterface, Six Finger Satellite, Donny The Punk, classifieds and more. A fun treat for the holidays.

VERA KRANT #21, P, HS-32-M+
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. This issue includes interviews with New Bomb Turks, Devil Dogs, A-Bones, Unsane and the usual assortment of leaded gifts...

VILLAGE NOIZE 15, \$3 PPD, S-52-F
(48-54 213rd Street, Bayside, NY 11364 USA)
The fifteenth issue is upon us! Includes an Iggy Pop cover, The Breeders, Voivod, Daniel Clowes, Big Chief, U2 live in Dublin, Melvins and lots of record reviews. Cool!

VIOLIN OUTBREAK 11, P, S-16-R
(321 West 16th Street #2W, New York, NY 10011 USA)
One of the best zine covers in recent memory with a parody of the "Last Supper." New ish has Subsonics, record and zine reviews, live reviews, Fall interview & Bride Of The Monster interview.

VIRUS 1, 2 stamps, HS-16-R
(4243 Altamirano Way, San Diego, CA 92103 USA)
Cut outs from newspapers, insane graphics and other fun stuff.

WEE HOURS 5, \$1 & 2stps, HS-24-R
(48 Ellington Road, Quincy, MA 02170 USA)
Issue five has articles on things like Spirituality, poetry, short stories, Sex and lots and lots more. Riot Grrrrs will enjoy this.

WILD HONEY PIE 8, .50, HS-24-R
(c/o Kristy/ 922 NE 17th Street, Cape Coral, FL 33909)
Here's another riot grrrr-type zine with information on politics, reviews, my thoughts and lots of other stuff to tickle your fancy.

WOW COOL Winter 1994, Stamp, HS-16
(48 Shattuck Sq. #149 Berkeley, CA 94704)
This is a pretty cool catalog of comic and punk zines, lots to choose from and pretty decent prices all done up in a neat graphic style.

WRAP UP V#5, #24, 10/\$10, S-32-T
(3255 Hennepin Ave South, Suite 40, Minneapolis, MN 55408 USA)
New issue with a Flop cover and Gizzard, Not Drowning Waving, Big Hat, Thrill Kill Kult, Muzz, Big Star, Swervedriver and lots more to read and gaze at. Don't miss it, people!

ZAP 77, 4 DM, S-40-F
(Postfach 1007, 6652 Bexbach, Germany)
The great German hardcore zine that's not in English! Includes Deep Turtle, Sister Double Happiness, Daily Terror, FishBone and more. Lots of record and zine reviews, too.

ZERO POINTS BULLETIN 7, \$1, HS-40-R
(1966 Braeburn Circle, Atlanta, GA 30316 USA)
Great zine with a penis-action centerfold plus lots of poetry and photos. Cover on "Down With Time" and lots of graphics, short stories and shit to bowl to.

ONE EXCEPTION TO THE RULE

Flipside;

I'm writing to comment on your continual slugging of bands who gain notoriety in the music business. Unfortunately the bands you feel sold out or abandoned your so called PUNK ROCK

MOVEMENT, are usually the bands who stuck it out and are now reaping the rewards. Of course I wish I could still pay \$4 to see bands that I really like but it's 1993 not 1983. Your magazine is always talking about the prices at Bad Religion shows and I do agree they are expensive but remember this is a business. Usually the bands who claim they aren't in it for the money... SUCK... and realize they could never be in it for the money because they will never make any. Of course, there are exceptions to this, one being FUGAZI, who I'm not a big fan of but have tons of respect for.

Another area I'd like to talk about is the way you respond to people who might be guilty of liking a band that isn't a Flipside favorite. Remember not everyone is going to like what everyone else likes. If someone is a Red Hot Chili Pepper fan it doesn't make them a BAD PERSON or a POSEUR or a SELL-OUT. Listen to what you like and let others listen to what they like. Correct me if I'm wrong but isn't that what Punk was intended to be like in the first place.

Finally to the guy who claimed the new Bad Religion album wasn't even PUNK ROCK.... I'm sorry but whether you want to admit or not they are one of the few bands to endure this long and still play the same type of music. Sure the new album is different than something that came out 11 years ago but think about it; WOULD YOU REALLY WANT IT TO BE? You also were offended that the singer from Pearl Jam sang back-up on a few songs. It must be great for him to know that even though he isn't Punk enough for most he's causing such a panic amongst so many. I bet you had a erection when you found out that Bad Religion were signing on Atlantic Records. Hopefully we'll get to read a letter from you on how this makes them betrayers of the PUNK MOVEMENT... Face it buddy PUNK died long ago and you were born a little late.

Sincerely,
Robert Taylor

P.S. I was wondering if you could tell me what issue had a Cadillac Tramps article in it. I'm hoping to get the back issue.

(Robert; Just a few brief comments, or rather I'd just like to emphasize a few things you pointed out. In your first paragraph you mention that Fugazi are the "one" exception to the rule. Well, goddamn, isn't it about time that there were more exceptions to the rule? I don't think that is asking too much. There's tons of bands that start out great, then magically suck when the money starts rolling in. It's going to be great to see what Bad Religion do next, we've already seen their tribute to REO Speedwagon record (remember that record they swept under the rug?), so I'm sure we're not going to be surprised. In your second paragraph you point out that RHCP fans are not sell-outs or poseurs - well of course they're not, they don't even exist in that context! That would be assuming that somehow the RHCPs matter at all to anything outside of the corporate rock world. Exactly where Bad Religion have placed themselves (they certainly didn't choose to be "exceptions to the rule"), which brings us to

the third paragraph - because it doesn't matter what Bad Religion do or what their next record sounds like (outside of the comical curiosity I mentioned earlier), not to me anyway. It's not support these bands are looking for from the likes of Flipside anymore, it may be endorsement they want, but that's a joke now isn't it? I'm sure Spin or Rolling Stone will "discover" them and hail them as spokesmen for some group of people that I don't want to know. - Al)

ALBERT HERBIE, 1955
PHOTOGRAPH BY PHILIP HALLMAN

Thanks for having us at your desert show. That was the first time I played a show at 5 A.M. A very strange night I'll never forget. Hope all is well with you and the rest of the Flipside crew. Phil

Flipside
P.O. Box 60790
Pasadena CA 91116

EMPERORS NEW CLOTHES REVISITED

Dear Blaze James

Hey, I really dug your comment in FLIPSIDE. You're one of the few people in the media with the guts to really speak the truth on these issues. So my hat's off to you.

I am just stunned by the phony, hypocritical bullshit that these PC assholes have been spouting on the subject of Race, and "racism", and black crime. I mean, here we have blacks, who comprise merely 12% of the population, and yet are committing 50 to 60% of the rapes, murder, robberies, assaults, etc... all to overwhelming silence on the part of the media. Whenever the subject is broached, everything is done to talk around the subject, or purposefully distort the subject. This is right out of The Emperors News Clothes, where everyone agrees not to notice or speak of something that is very obvious.

Here in Liberal Berkeley, for years, gangs of black youths have stomped around looking for white people to beat up. All to overwhelming silence. Now imagine if it was the other way around, gangs of whites beating up blacks. Oh the self-righteous editorials, the front page pontificating, the phony speeches from the likes of Yohannon and all the other PC windbags.

I look forward to reading more of your writing. As more of us start to speakout, I think more people will begin to listen. Or has 25 years of liberal PC brainwashing totally

obliterated what's left of people's common sense?

One final question: If in fact 60% of the rapes are committed by blacks, how come almost all the rapes portrayed in movies in television are committed by white males? Because, apparently, to express the truth is "racist" these days. You might think some of these pea-brains would start to question their definition of "racism" wouldn't you?

Best, Ace Backwords
Berkeley, CA.

P.S. Another example of life in "Liberal Berkeley": 25 years ago Berkeley was in the forefront of school integration, and still talks a big game on the subject. But the reality is that white people in Berkeley are fleeing the public schools to send their kids off to (mostly white) private schools. A recent newspaper article pointed out the obvious disparity between Berkeley's talk and its action. One has to wonder who these phony liberals think they're fooling with all this talking out of both sides of their mouths. Perhaps themselves. When some rare individual like you comes along who actually talks it like he walks it, well, that's damn refreshing.

P.P.S. Regarding the enclosed "Rodney King" issue, I've since re-evaluated a lot of my opinions, more in line to your comments.

SO TYPICAL IT'S NOT

Dear Flipside;

This is a typical show review that can be found in your magazine: "Yeah, I went to this show with some cool rock people. Somebody forgot their shoes, but no one else cared and thought he was a pussy. We grabbed some beer at a liquor store while the first band was playing, and

Hi Al, Bob, Cake, Michele, Gus, etc.
Greetings From Ohio!
For some reason BAD Religion is really Huge right now over here.. All over the radio too. Fugazi plays this weekend, can't find any FLIPSIDES in any of the cooler record stores, oh.. and I'm starting a cut out here too, based solely on the teachings of TODD BRIDGES

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we drank it during the second band's set. I got really drunk and vomited. I forgot who headlined, but my friends in Butt Trumpet said they sucked anyway."

This is a typical album review that can be found in your magazine:

"When I first picked up this album, I thought it had 12 songs. Later, I saw it had only 11. Where did that song go? I don't know, it probably sucked anyway. The cover had a picture of a naked girl with an ax in her ass. I thought that was pretty cool. I heard there were former members of Butt Trumpet in this band, but I was wrong, it's just a bunch of longhaired pussies from Kansas. I used to think Kansas was cool because of the Micronotz being from there and all, but I guess all the punks moved to California. Anyway, I got to go, the liquor store closes in ten minutes."

Please print this,

Beau Collier & Jake Wilson

(Hey guys, is there something wrong? It sounds as though you want to read the usual pap that you've been fed in every rock mag everywhere - nice tight, depersonalized, paraphrased press releases or boring pseudo- intellectual, over analyzed bullshit by the arm chair critics who sit in the back of the clubs with their mineral water. Well, sorry to surprise you, that's just not how it is here. Our writers are usually the ones backstage drinking all the bands free beer or elsewhere getting fucked up. The whole experience is where it's at, and no one here is gonna pretend that it is otherwise, or that our intentions in going to gigs or listening to music is any less. That's what it is, enjoy it and shut up. - Al)

THE MAJOR ISSUE

About major labels;

I think you should drop the ads and the flexis but if someone on the staff digs something on a major - go ahead and let 'em review it. Though you probably shouldn't encourage any of the majors to send stuff for review.

Whatever, just my opinion,

Unsigned, Anytown

HATES BILL

Dear Flipside;

Please don't drop major label ads or flexis. If you do, you'll be seeing bands like Lumpin Proletariat (Hope I spelled it right) appear in your rag. I read an interview with them and they said the Vibrators and Moral Crux wasn't punk because they hang out at strip joints and made fun of faggots. They said in Suburbia, only rednecks hung out there. How pathetic, now you gotta watch sensitive training films on how to be punk. They also said corporate bands weren't punk. Well, I guess the Who, the Stooges, Ramones, The Pistols, the Damned, the Buzzcocks, Dead Boys, Vibrators... ain't punk. Punk is dead and has been since '78. Please get over it.

Who gives a shit if EMI makes weapons. You can't control the world or make a difference. I really want to make a difference, go live in the woods. Me, I'll stay in the space age home to fast food, rock n roll records, TV, heated bedrooms, pussy, guns and good medicine.

I really have an extreme hatred of Bill Clinton, his cabinet, and legion of supporters. It's really scary that everybody in my generation wants socialism. Since all you readers beat off over Clinton, answer me something: why do you want the government to be your daddy, tax your ass to death and tell you where to take a crap?

Tony Weathers

PS: Your Q&A with major acts must stay. It makes your mag the reason why I don't buy Spin or Stone. It makes your mag unique too. I can't read about Blanks '77 and the Smashing Pumpkins in one issue of Spin, can I?

I LOVE L.A.

Dear Flipside gang (including Thom);

I would just like to let you know for once this is not an angry, whiny "punk" letter... I'm just sick of all the whining and I've thought about just walking away from music altogether. But I think for me the one thing that has always put things in perspective has been Flipside. I've always made a point of checking out bands (or zines) that Martin or Shane or Krk (or X-8) rave about and 99.9% of the time the raving is justified. Being from Chico, CA, I have read Flipside and romanticized about L.A. and the days of the Masque and the Germs etc. When I finally had the chance to move here, I jumped on the chance (thankx Tony, Armand and Thom). You know what I've found out... L.A. is better than what I read about. I find the people that complain about whose "punk" and whose "not

punk" are people who are generally just cranky (probably because they want to live in L.A.), let's face it, as Al has said many times, the days of the Masque and Mabuhay Gardens (in S.F.) are over. It's time to move on and live out our punk rock fantasies as

we were intended to by ourselves... As Gang Of Four sang "We live as we dream, alone." Don't be afraid to NOT follow the crowd. It's ok to like AC/DC (which I do) and GG Allin. If you don't want to tell anyone that you own every Black Sabbath release, that's cool. If you want to play 'em in private, that's cool too. Just don't tell me your band is punker than someone else's band. It's all just someone's opinion and please just take it as that.

Well, let me jump off the soapbox for a minute

-- I would like to thank in print all the great people in L.A. who've taken me under their wings and treated me like a family member. Thankx to my roommates (who are way cool) Thom, Jim and Jack of BADS, Paul Grant and most of all Lee Joseph who is truly my best friend and is truly one of the nicest people I've ever met, also thankx to Mia of Spoon and Gabriella of Kryptonite Nixon -- just for being friendly.

Congrats to Flipside for 16 years and I'm only sorry it has taken me this long to write.

Now that the proper egos have been stroked, I'd just like to say that anyone who is interested in playing Chico (or in N. Calif.) please contact me. Also, if anyone would like to help my fledgling record label get off the ground, send me a demo and we'll talk.

Hell Yeah! in '93, Love, Sean Yoder

5621 Klump Ave. #6, N. Hollywood, CA 91601

WHO WORE THE DRESS 1ST?

Dear Flipside;

Any chance on expanding your cool poetry section? If nothing else, you could eliminate a page from your letters section and have no more letters from assholes like "Jesus Ramone". (Is that this idiot's real name or what? And on the subject of the Leaving Trains, who cares??? Just because Kurt Cobain wears a dress, every band Bozo has to jump on the bandwagon? Fuck that!! But, on the whole Kurt and Courtney thing - all I can say is that I'd let Courtney suck my dick anytime, and that's a compliment.)

Yo! James Monroe

Gwinette County, Georgia

(There was always this big controversy around town about certain people wearing certain dresses. I think it started with something like Courtney Love and Kat Bjelland wearing similar dresses, then Julia Bell got involved and then Gwynne Bean and on and on... Now it seems there's a problem between other dress wearers - namely Courtney's ex-husband, Falling James and her current husband, Kurt Cobain. You seem to think Kurt inspired James, but I think it was the other way around, and just WHICH dress are we talking about anyway? Is it the black one with the frilly white lace sleeves or what? Come on man, if you're gonna start stirring up the muck you've got to have your details straight... - Al)

THE STINKY CAT BOX

Dear Flipside;

Thanks for the interview with the Posies, Treepeople and the Poster Kids. I thought I'd never see them in your mag but it was cool. Also, thanks for showin' a bit of the midwest sounds. We've got a lot of good shit goin' round these days like Lincoln (WV), Back Of Dave (IL), Mercy Rule (NE), the Drizzling Killmen and just a shit load of others.

I just wanted to comment on the whole Nirvana sell-out shit. Stop looking at the bands personal lives - does the music suck or rock? That should be the argument. On selling out I think Paul Leary put it best - "Ten years of not having a home, showing up at gigs we weren't supposed to

play, clawing our way onstage, begging to sleep on someone's cold floor next to the stinky cat box..." Plain and simple, these bands gotta live too and they don't have to give their music in return (Mudhoney). Then so be it. Looking forward to more...

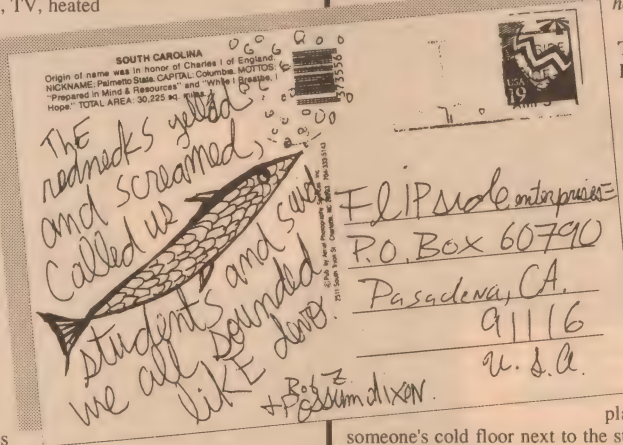
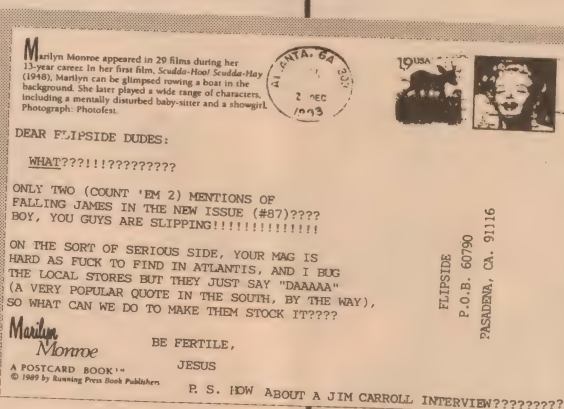
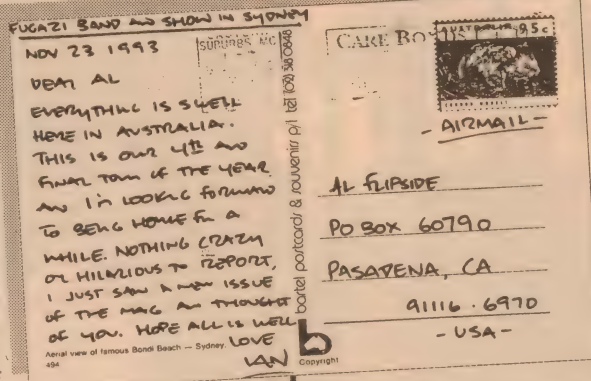
Josh Wiese

PS: I'm a DJ at a college station and I've heard real sell out shit: Angry Salad, Green, the Mean Reds! Yikes!!!

FUCK THE FUCKER!

Dear Flipside;

I know GG will be missed for many reasons, but let's not forget about another side



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to him. What about songs like "I'm A Rapist" saying stuff like, "I want to beat you 'til you cry. I want to rape you 'til you die"? He's not joking around. I don't mind songs like "Slaughterhouse Deathcamp" and "Feces and Blood", but I do find it really sick and perverse to promote rape. Of course, that's one thing GG Allin is all about. Sure, sure, go ahead and say "I'm just a girl, blah, blah, blah." But fuck you then. All I ask is that people remember him like he really was, instead of glorifying him. Rape is not something to be taken lightly. Plus, punk didn't die with him (in my opinion). He's gone, let's just face it.

Karolyn
Northfield, MA.

(Let's just face it, "Feces and Blood" is ok, ya know, but rape, that's perverse. Deathcamps, no problem, but rape... Well, this just reminds me that there's no more GG to kick around and our letters section probably won't have to debate the fine distinctions of perversity anymore. - Al)

THE FUCKER IS DEAD!

To all those who feel the need to complain:

Stop wasting paper and time arguing over the same issues: you're upset that your favorite band sold out? Then stop buying their records. They no longer need your support. You think GG Allin is a God or a dick? The fucker is dead! MOVE ON! You're afraid the punk rock scene isn't gonna be underground anymore? Stop worrying. The majority of "punk rock" bands will never be appealing to the majority of society. So a few bands get big. Find a new one, there's thousands out there. You're scared that there's too much violence in our world? So what! You'd rather have a fucking utopia where everyone is prosperous and happy and no one causes trouble? Sounds like a fucking nightmare to me. If that happens then for sure there would be no punk rock scene (it's too anti-social). The fact of the matter is that the more people there are in the world, the more violence and chaos there will be. Don't blame it on TV and movies. Don't blame it on Republicans or Democrats. Don't blame it on Howard Stern or Rush Limbaugh. Don't blame it on anyone, you morons. There's nothing you can do about it. Just enjoy what you have or take what you can get.

Thank you,
Arthur Dochel

PS: I know that by writing this I am complaining so I will write no more!

THE NEW FUCKER

Dear Flipside and readers and staff;

well, GG goofed it. Since the title seems to be as of yet unclaimed I'd like to publicly declare myself the new KING OF PUNK. I'm not into blood or shit, but I do take lots of drugs.

Oh yeah, I'm going to kill myself too. 935 people have jumped to their deaths from the Golden Gate Bridge. I'm going to be 1000...

See you in hell, fuckers,
Matty Luv, King of Punk
De La Fuckboyz, S.F., Ca.

WE STAND CORRECTED

Howdy there;

Within the last two months I had sent a copy of Grim Existence 5 1/2 and a comp tape that was included with the ish for review. You had reprinted a review of my 4th issue that was in FS #85, which you got the price wrong on also. It's two stamps, not free. So all the people who sent for it did not receive it because of this. (I'm not rich.)

"Charles Manson voice: I know what's going on there. It's a Communist conspiracy, man! You can't fool me! I'll kill all you pigs! There's plenty of sex in prison!"

Grease, peace and soul, Lonny (Grim Existence)

25350 US 19N #11, Clearwater, FL 34623

A CRY FOR HELP

Dear gentlemen!

Can you help us? Locally, there's a punk rock scene in the process of forming right now. It happens without any decent printed or copied source of inspiration and with not a lot of good punk rock/hardcore to listen to. We'd like to change that but we think we must learn. Can you show us a sign of hope to complete our course?

Please donate one issue of your publication and maybe one of your home recorded

cassettes - it could be a punk singles collection for example.

We have no dollars but we love punk rock madly and we dream about the time when this music will be firmly established here in Southern Russia. We would use you mag as part of our press archive and your cassette as part of punk rock library of recordings.

Thanks, Oleg Adzhigitov and Andrei Klushin

Naberezhnaya 69 17, City of Volzhski 404 111,
Volgogradskay Obe., Russia

UNITED TRAITORS

Flipside;

By the time this gets printed, its meaning will surely be more true than it is right now - but it's bad right now... the concept just hit me with enough force to write...

I'm eliminating two words from my letter - "Punk Rock." It's meaning has been watered down. We've given it up to the media and to idiots. You hear it on the news everyday and on TV talkshows... People are no longer scared of the words, no longer intimidated. Of course, the "Platinum punks" are set free. The old woman at the news stand reads the label and see a picture perfect Bon Jovi look alike band with designer ripped-up jeans. "What will those young people think up next?" she asks herself and sighs. As she pushes her shopping cart out of the door she can faintly hear the muzak version of "Runaway Train" over the speakers. (Point taken?)

"..." is underground, right? Obscure? If something of "ours" gets too much exposure, too common, we lose it.

"That's all folks!" If our friends, the N. band, or the low-life P.J. band, or any of those other arrogant fucks from the city of S. wanna play for a larger crowd appeal, we lose them. They're no longer part of our group. So shut the fuck up about them. Just let them go... the chose, so leave them. The more we talk, talk, talk the more that seeps out and the more we lose.

That's about it... everybody try to keep up their integrity, please. Maybe we can think of something new. But we have lost so much - even our call letters have been destroyed. Remember WE are the destroyers, the United Traitors, ... we're invisible. Invincible!

And nobody gripe about our losses, we just have to create more. It's all in the nature of the game.

Signed, Marvin X,
Self-proclaimed Invisible Pharaoh

THE POLICY

Yo Flipside;

What's the deal? We, the band Bristle sent you our 7" for review almost a year ago and have not seen it reviewed in your mag yet. Please let us know if you have reviewed it and in what issue?

Thanks, Bristle
Seattle, WA.

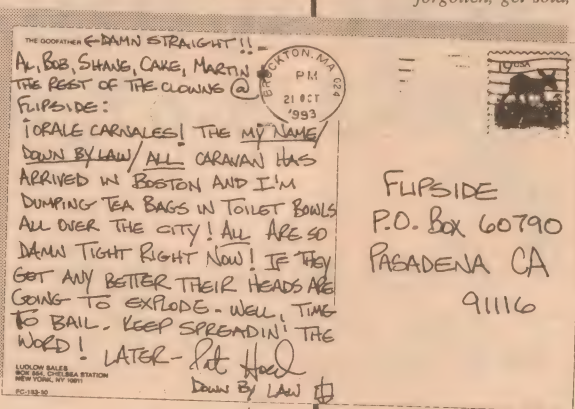
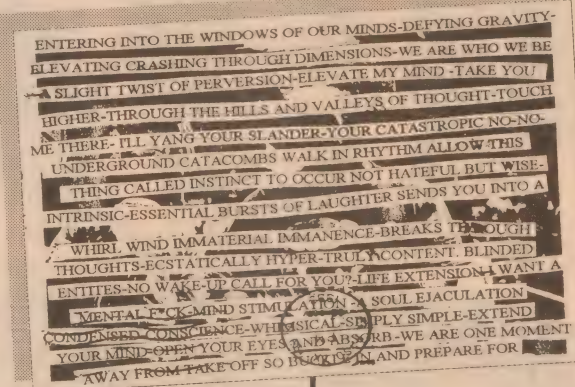
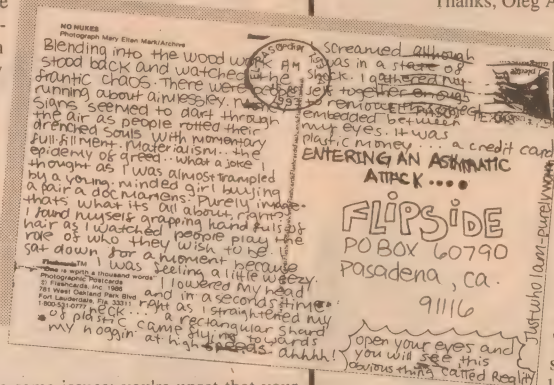
(Well guys, your letter brings up the opportunity for me to chat about our record review policy, something I feel is quite obvious but somehow is misunderstood. Bottom line - we can't review everything. Reasons? You name it, things get lost, get stolen, get forgotten, get sold, get ignored - or, sometimes a reviewer just can't find words to speak of your product and it is consciously not reviewed. I know it sucks, I can talk from experience.

I send out Flipside records to get reviewed - I send hundreds, and the response is dismal. What's worse, we send out trade copies of this magazine to all the ones we review. Do they review us? Most of them don't! Buncha fucks! So I can understand that when you send us your record and we don't review it - it sucks! Sorry! It really is impossible considering the volume we get to make sure everything gets a plug. And of course we would have twice as many pages of reviews... We have no excuse for not reviewing your record, Bristle, just that we didn't. No offense, you know, try again or something. - Al)

PUNK IS NEVER HAVING TO SAY PUNK

Flipside,

Hey thanks alot for the issue with our classified in it, and also for the review! It's cool you've got it so together, and can be counted on as often as you are... if all the whiners that bitch in their letters that write to you don't like what you have to say, they should start their own damn zine! Like you said, you're in it for yourself and not to please anyone else. That's how it should be! If you created a magazine only to please your readers, you wouldn't be true to yourself, they should respect that you don't create art or develop your ideas to specifically please them. And any fuck who says "punks still dead" are brain dead themselves. "Punk" is merely a word describing / labeling a way of life and ideals. As long as there is life, there will



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always be "punk." "God" is just a word describing a concept. The "God concept" does not even have any proof to define itself. "Punk" is living, breathing and fucking 24 hours a day in every city and every location throughout the world. We must all join in defiance. Mobilize and be prepared to fight the state when necessary!

One question, why haven't you printed the addresses of many of your interviews telling now to get a hold of the material of your bands featured!! Like THE SMEARS for example! Unfortunately, they're not from (Bloomington) Illinois!

Later on!

Zadage. Subnormal

THE INDUSTRY

Cake, Re: Your "review" of Gordon's Flash in Flipside

Dear Carlos:

I wanted to write you after reading what you wrote about my publication in Flipside. I feel that you did not really look at the tip sheet, or have simply misunderstood it completely.

First of all, Gordon's Flash is certainly not free. It is available by subscription only, and a 1 year subscription (24 issues) is \$350.00. (Not a typo, folks! - Cake) I started the publication July 1, 1993, and it is not a fanzine. Rather, it is a tip sheet designed for music industry professionals such as A&R people, music publishers, and others looking for unsigned talent. Gordon's Flash provides comprehensive information on unsigned bands in an easy to read and brief format. I create Gordon's Flash on an IBM computer in the Page Maker program out of my office at home.

There are almost no metal bands written about in my tip sheet so I found it fascinating that your "review" states that I only write up "shitty metal bands."

Bands that I have tipped on early that went on to get record deals include Sponge (Columbia), Scarce (A&M), Motorola (Interscope) and My Head (Imago). It also looks like a band that I wrote about in my first issue, July 1, 1993 called Mother Hips will be signing with MCA. None of the above bands are metal.

My growing list of Gordon's Flash subscribers already includes Geffen Records, Virgin Records, Interscope Records, Atlantic Records, Epic Records, Columbia Records, Island Records, Polydor Records, London Records, Mercury Records, A&M Records, Arista Records, Atlas Records, Elektra Records, Qwest Records, Imago Recording, ERG, MCA Records, BMI, ASCAP, Rondor Music, EMI Music, Virgin Music, Warner/Chappell Music, Emerald Forest Entertainment, and more.

When I sent Gordon's Flash to Al, it was for informational purposes. I was not seeking any write-up in Flipside. I am enclosing a few more issues for you to look at, so that you might have a better understanding of what my publication is really about.

I would appreciate it though if you would eliminate the "review" with the erroneous information that Gordon's Flash is free. Certainly you are welcome to write whatever you like, and if you feel that what I do is simply write up "shitty metal bands" than simply correct the price information. If however, you decided to eliminate Gordon's Flash from your writeups all together, that would be fine with me too.

Should you have any questions or comments, please don't hesitate to call.

Kindest regards, Julie Gordon

MONEY FOR DRUGS

Dear Al at Flipside;

Thanks for your nice response to my letter in the new issue of your ute "fanzine." I'm so sad that you don't care what I think. I've got my own zine, Renuzit Potpourri, which I'm enclosing with this letter. I agree that one should write about things that one likes, but did you even think about what others might think about you and the bands you publish. Flipside is quite a large fanzine, you know, and considering so many people read it, did you ever take time to

consider the feelings of the readers out in the world that keep your publication from going under? Did you ever take into consideration what the people might like? These are the people that make Flipside a possibility. (Sorry for inter-

rupting so quickly, but while what you just said, and the previous letter are still fresh in your mind, you can see where I'm coming from when I say that NO! We try not to think about what it would take to keep this publication from going under! If we did, we'd probably be doing a zine like Julie Gordon above! Obviously she is appealing to MORE people than we are. She takes that into total consideration in deciding what future stars she writes about. I hope we never have to do that. - Al)

I guess you didn't understand my viewpoints in the last letter. Here's my point of view: punk rock comes from the DIY perspective. "Do it yourself," Al, not "Have My Major Record Corporation Do It For Me And Help Me Buy My Yacht." To tell you the truth, a lot of pop-punk that's out now could easily be top 40 material. Hopefully people in punk bands have the integrity to stay in the underground and support the scene that supported them to begin with. Unfortunately, many bands see their pop and "alternative" appeal and decide that they'd rather have money than integrity. That's when my support of the band ends.

You slag off Mr. Bungle as a "Spin" band. What do you call Smashing Pumpkins and Urge Overkill, both of which have interviews in your new issue? Oh, by the way, I've figured out your little scheme. I wondered why your reviews so often praised such big name "alternative" acts and never gave them bad press. You know why? Because if you did, your cherished Nirvanas and Smashing Pumpkins would never advertise in your zine again, and you'd be without the money that you so greedily want. Don't come off with, "We have to have money to keep in publication," because look at Maximum Rockroll which only has indie label advertising, and they've been publishing for a long time with no trouble at all. Plus, they're punker than you'll ever be. I know that you could care

less about being "punk rock", considering how openly you embrace "alternative" bands, but it sure is true. I may not agree with everybody in MRR, but I sure do respect them more.

Hey, to tell the truth, maybe I will look through an issue of Spin if there's a band I like. Maybe I want to read about Mr. Bungle, for instance. But Mr. Bungle never claimed to be DIY or punk rock. Bands like Bad Religion did, and it's their hypocrisy that is at the heart of my anger.

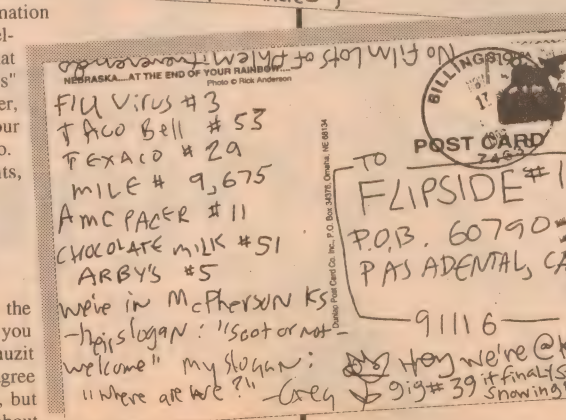
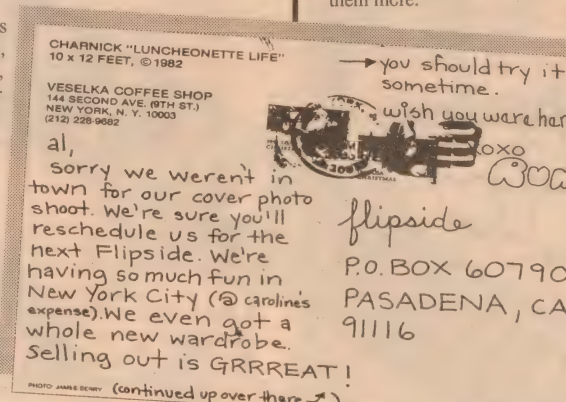
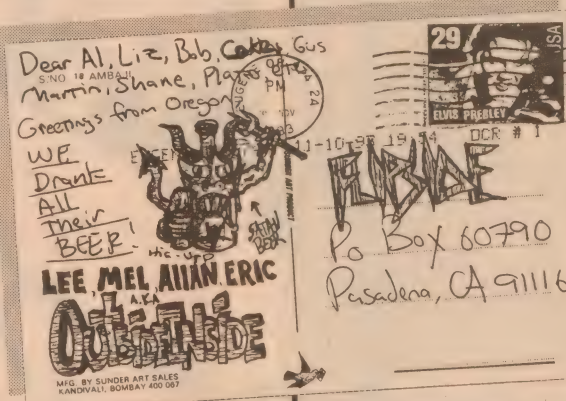
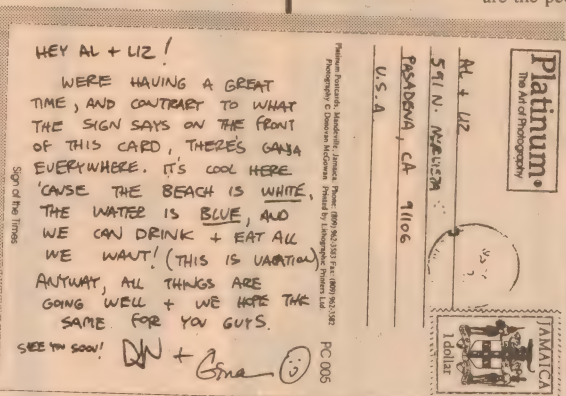
I hope you get the point now. I like punk and other music that has something new to say. But I don't like watered down crap, flannel-wearing money grubbing grunge crap. Most "alternative" fans are very gullible and will follow whatever musical trends comes along. Punk could easily share MTV time with those crap bands that you like. But I'll have no part in it. I'll keep my integrity. You have a right to your own opinion, and I respect you for it, but I still keep MY integrity. You obviously never had any anyway.

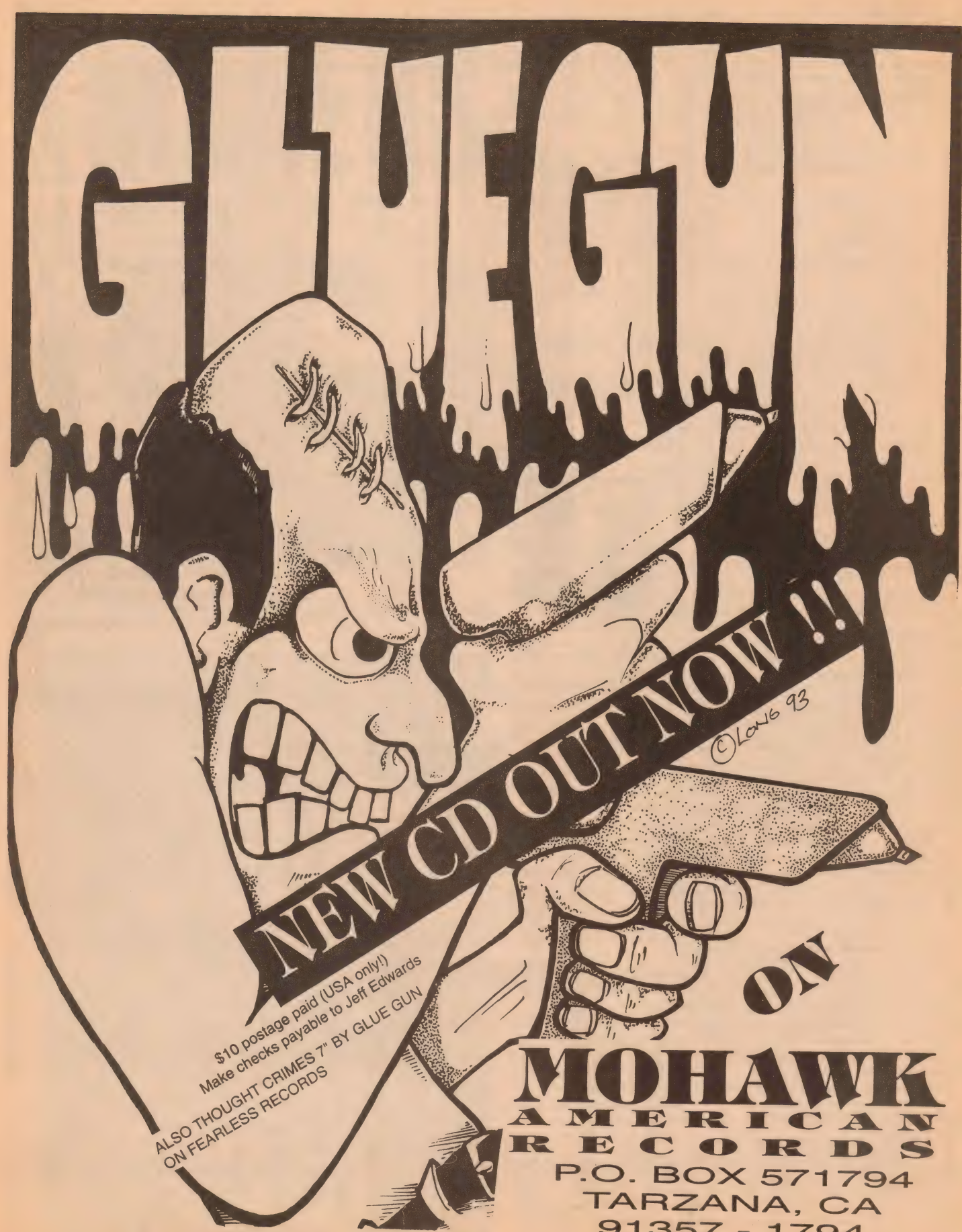
Your best pal, Jack
Huntsville, AL.

(Woah! You're reading a little too deep into this! First, yeah, Smashing Pumpkins and Urge Overkill are now "Spin" bands, so? They were in Flipside because someone on the staff liked them - no one here likes Mr. Bungle, so, surprise, no interview. That's all there is to it. There's certainly no concrete policy of what stays and what goes, except, again, by the shit we like. Same with the record reviews, this is so obvious, we review basically what we like of the major label stuff. Why print tons and tons of bad reviews of bad metal bands or Mr. Bungles? Mr. Bungle doesn't advertise, we lost their money I guess, big fucking deal. Major label ads are a very small percentage of our ad space and, really, we don't sweat it.

Thanks for writing, now that you do a fanzine, I hope

you can work out these dilemmas of fanzinedom. And if you come up with some fresh new methods, let us know! - Al)





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Revolutionary Foetus Examines the Real Reasons Behind Jello Biafra's New Single "Will the Fetus Be Aborted?"!

we were here
we were foetal
Get used to it!

Featuring: Jello Biafra's Inner Fetus!

Hi.

Hello, I'm Revolutionary Foetus. Now we could have a discussion about over-weening narcissism, fascistic death dealing materialism, or the amoral desensitized individual posing as a spokesman for a "cause" while in reality just hoping to move some product.

Or we could even talk about the unintentional irony in the attempted Parody of "Will the Circle Be Unbroken," a traditional ballad about the hope for peace, prosperity and life, which these days are far more broken. Try nuked.

Puff!

But these discussions have been heard before and frankly who the fuck wants to hear it all again? Not me, hell, I'm Direct Action! Talk Sucks.

So what we in the R.F.D.A.C. did is, through the use of powerful sedatives and top secret technology, interviewed Jello Biafra's inner fetus in hopes of discovering the source of his obvious pain. The following took place on 11/7/93, Jello's bedroom, just before dawn.

* Revolutionary Foetal Direct Action collective

First of all, are you Jello Biafra's Inner Fetus?

yes I am

And you have agreed to speak with us?

Yes. This horror must finally be exposed!

All through gestation all I heard were the most horrible threats! Every moment I shook with fear, those terrible voices! The voices of my genetic source!

Get rid of it said the male voice, you get rid of it replied the mother voice, you dumb bitch came his reply, you drunken bum, again the woman voice, on and on it went until one day the male voice left and never returned.

And then, the greatest terror of them all!

who was this mother who spoke so cruelly? At first I had to know.. then I begged God to let me forget!!

And who was this mother who so psychologically scarred Jello Biafra's Inner Fetus? He swam towards us and in a tortured pain-racked whisper spoke a name that made us gasp in an unholy dread! It was none other than..

(we are sorry, but due to extreme pressure from the CIA, FBI, BTF, NBA, Pearl Jam, Brenda, and the World wide Nirvana conspiracy against rap music, the identity of the person in question cannot be revealed here. we beg for your understanding and sympathy.)

Whew, I don't know about you, but I need a drink! Just remember, what often appears on the surface of things don't mean shit. You got to get the inside story!

MONEY FROM OUR BLOOD

Dear FS;

Here's an astounding concept that seems to have escaped some of your readers. Everyone needs a job. Most people hate theirs. A few have the luck and guts to make a living doing something they love, such as playing music or publishing a fanzine. Just because they enjoy it doesn't mean they shouldn't get paid. I'm a welder, and I like my work. I sure as fuck wouldn't do it for free. True, lots of people do 'zines and bands for fun, but if they can make a living at it, more power to them. Too bad poets all starve.

Second, the last few Blaze James columns were amazing. Blaze, you're not going to like this, but you sound a lot like Rush Limbaugh (minus Rush's ranting driven arrogance). Another example of someone slandered as a racist by those who have never listened to him.

Third, gimmicks are cool, no matter who pays for them. How about t-shirts?

Finally, to anyone still giving Green Day a bunch of shit... what the fuck have YOU done lately? Green Day's paid their dues in full. Piss off!

Time to sell some plasma,
Britton Wingnut

PS: "What's Past Is Present" by D. Blood is a cool poem, finally one that rhymes.

WHITE TRASH A GO GO

Gary Indiana;

This is regarding your column in issue #87. In it you claim some Nazi skinheads from Bakersfield, CA. beat up some band you're not even sure of the name. Listen fuckface, what's your source? I live in Bakersfield and I haven't heard this story. Besides, anybody that could get beat up by our four (15 year old) Nazi skinheads are PUSSIES and deserve it! Thanks for perpetuating the myth that we ain't nothin' but white trash here. You're so cool. I bet you don't have any white trash or fascists in Frisco, huh?

Well I gotta go, I gotta go buy my five year old a carton of smokes for his birthday on the way to the monster truck rally.

You're stupid, your column sucks and your breath stinks,

Go kill yourself, Alex Hidell, BAKO!!!

(Dear Alex, everything you say is true and you're are probably the most punk person in Bakersfield so how could I dispute what you say. I think all of you okies in Bako rule, I com from a long line of white trash too, so I guess we're bros! As for my story, I heard it from a club booker person who I guess heard it from the band. So as I disclaim, it was the information I had and may not have been correct. Come to Frisco some time and I'll show you our local fascist flora and fauna and perhaps make you the star of one of our local glory holes. - Love, Gary Indiana)

THE SYNOPSIS

Dear Flipside,

Thank you for the review of my mini-comic and the copy of #87. I have to confess that the last issue of Flipside that I read was in 1987 and had Janes Addiction, Scratch Acid, Short Dogs Grow and the Beastie Boys in it. So I thought you might like an objective review: Rodney looks the same; a mod puppet posing with beautiful girls (one of them being Jeff of Redd Kross). Poetry - yuck! Letters, you're God, you suck. The Humpers - Scott looks like William Shatner with not as good a wig. The Smears, read our lips - L7. The Hardons - nostalgia rages on. Submachine - destined for Sassy's cute band alert, Pittsburgh's greatest off color hope. Creedle - popular and upcoming ooh. No Comment - (I know this is unoriginal) no comment. The Hansen Brothers - Slapshot

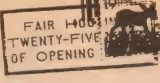
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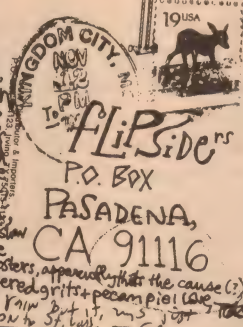
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Hi! I'm leaving TX for Annie Oakley home.
Our Wild West show is moseyin' on down the trail (well, up I guess on the last loop before we head west into the sunset). It's been a hell of a lot of fun but it's starting to get cold. Almost time to make it down to California. The rivers are behind us. We got the 2nd go-round. Thank you - I've been looking for a good vinyl record to the groove. What factor is happening? Mmm... Do please show up & our return to Hall-Aston on Sat. Nov. 20th. Charles is making posters, appeared that the cause (?) who's I thought I heard rain but it was just a storm. Can't wait! - Chris



Thanks again, later
Christopher Lynn

(Chris, well I guess we did see them - not exactly playing with the band, and I guess some of us saw quite a bit of them, so yeah, an interview was in order. So, what about those stories...)

Beastie Ramones? Attoxxxico - Hhaaiirr! Clawhammer - thank God Duchess De Sade - Kare Black is cuter. Alloy - no one will let you forget what band you used to be in, awww. Kreviss - kuute. Monster Magnet - I'd rather listen to Iron Maiden or even Dokken for that matter, but wow, what an afro! UO/Smashing Pumpkins - I checked the cover to see if I'm reading Spin. This gets less objective as my attention wanes. Ah ha!! Jolly Roger - bombs! Yaay! Jim Morrison? Oh, the Screaming Trees. Chelsea Hotel looks like the female Bon Jovi. It's good to know that the columnists get out and see important scenesters. Thank god for record reviews to give perspective on ads and interviews. Unclassifieds - made immortal by AOD, well, I'd still rather write to someone cool than buy the Teen Idles "Minor Disturbance" EP. Love - Spaz

SMEAR IT ALL OVER ME!

Flipside;

Writing to say thanks for publishing my poem "Old Sores With Dead Lovers" in the ish with the Humpers on the cover. Good cover choice. Their new rekkid smokes. A pretty interesting piece on the Smears too, but why'd you do the interview if ya've never even seen 'em? I know of them from living in Bloomington myself for awhile a couple of years back. I've seen Gretchen & Kathleen in other bands and they weren't all that good. Maybe they're good now. Maybe it's those cutoffs Gretchen wears w/ her ass cheeks hanging out. She's got a great body. They did seem to be on the horny sex tip in the interview. Seems I recall hearing a few stories about them... Anyway, it was nice to see some press on someone from my old stomping ground in a mag like Flipside as well as one of my own things.

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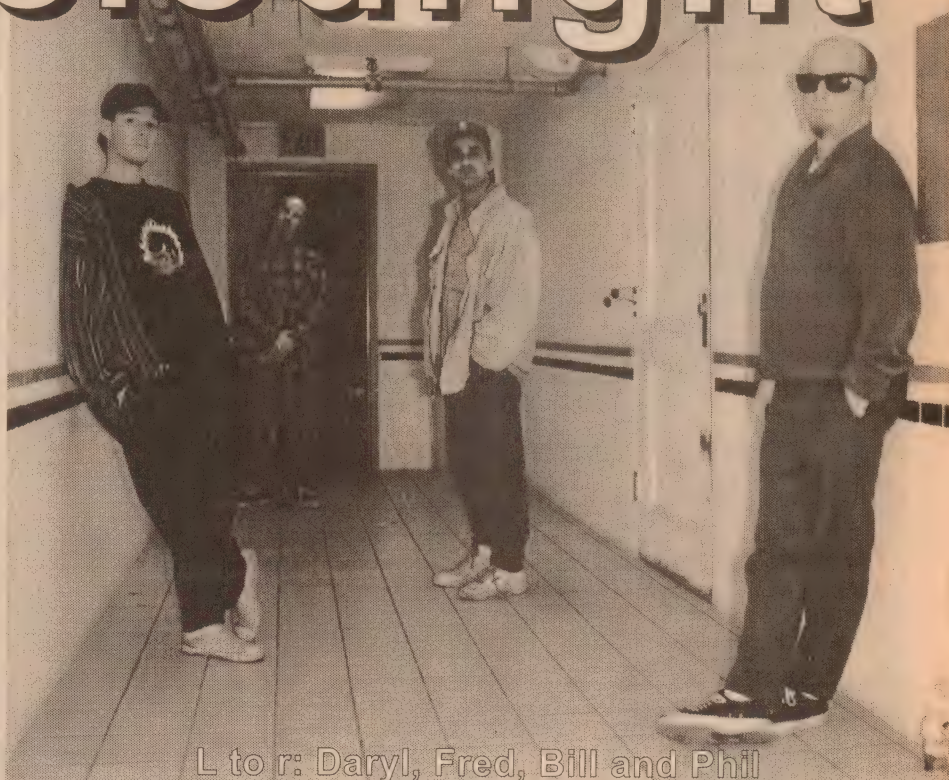
BUG BY KAZ.

dirtclodfight

I have to admit it, it took me awhile to finally see the light. It happened a couple of months ago at Toe's Tavern in Pasadena while Dirt Clod Fight were finishing up a tour with Atomic 61. It was that night I converted. I became a HUGE Dirt Clod Fight fan. Sure, they've put out a couple of pretty good albums ("Everything That Isn't" and "Hunting Lesson") but something really clicked for me that night. Maybe it was the loud, poppier, new material. Maybe it was the fact that the Merwin brothers have become deft showman. Maybe it was the large puss- filled bulb on drummer Bill's elbow! (He'll have had surgery on it by the time this comes out.) Whatever it was, I really felt like I was seeing a band that was just hitting its' prime that night and you lucky people will see what I mean in the coming weeks when the new CD hits the streets and the tour- loving D.C.F. find their way to your town.

Dirt Clod Fight were interviewed on December 8th at "The Bunker"

by Al Flipside and Bob Cantu.



L to r: Daryl, Fred, Bill and Phil

Bob: Tell us about the fight in Boise.

Phil: What, the last one?

Daryl: The continuing one.

Phil: We did a seventeen day tour from coast to coast and top to bottom of the country, with two days off. And the days off were driving. It was pretty insane, from the west coast to the east coast. Me and Mike were totally insane. We thought we were getting along fine until the last song of the last show. We were playing an encore and Mike had taken his sticks off stage when we left. So, they want us to play another one, I don't usually like to do that but he wanted to, so I said Ok. We're playing the song and he broke a stick, so he's playing the song with one stick. I'm looking at him and I thought he was just goofing around. I didn't know that he'd left his sticks by my amp and I gave him a look, like "What the hell are you doing!". The next thing I knew, he just threw the drum stick at me! Then he didn't have any sticks and I took off after him. The kids were freaking out and the promoter was tripped out on us. I had a huge phone bill from booking the tour, so I took the band fund and bought a plane ticket home. That's the gist of it. That's what happened in Boise.

Daryl: That was the end of that line up.

Phil: We're still friends though. They both moved on to the F.H. Hill Co. They started another band....

Daryl: Marv plays guitar.

Phil: And that's all you need to know.

Al: What was the original line up of Dirt Clod Fight?

Phil: I met this guy, Gary. We both work at a mental hospital and we were talking about bands one day. He said, "My friend Preston plays bass and I play guitar and we like these kinds of bands..." such and such... I was looking for a band, so I went over and jammed with them and me and Preston ended up being Dirt Clod Fight.

Al: Who was the drummer.

Phil: Herb Gordon was our first drummer. That was Dirt Clod Fight, but that was so long ago.... I think this is Dirt Clod Fight.

Al: Was it always a three- piece 'till Fred joined?

Phil: No, actually, most of the time we were a four- piece. I didn't play guitar when we first started. This was three years ago and the reason for that was that I liked jumping around a lot....

Daryl: He was lighter then.

Phil: Now I play a guitar so people won't see how fat I am!

Daryl: It's the Tad thing.

Fred: Exactly.

Phil: The main reason that I play guitar and sing now, is there were a lot of differences as far as what was being written. I didn't like a lot of the stuff the other person in the band was writing musically. I've always written songs, ever since I was a kid. I don't know anything about music, but I've always had songs in my head. And I would always dink around on the guitar....

Fred: He was in a metal band!

Phil: I was never in a metal band!

Fred: He was in a band called Connption, in Oregon...

Phil: I sat in! This is all lies! Lies, lies, lies! It wasn't like I was actually in the band.

Daryl: Let me tell you the story of the fight on your guys' birthday. We were in Salt Lake City and I called my brother who lives in Mt. Shasta 'cause our gig got cancelled. So, my brother sets up a show with two hours of notice in Shasta, where I recommend everybody play 'cause it's a lot of fun. We drive to Shasta and we're at my brother's house and we're loading the van to go to the show and these guys went totally nuts. Something about loading the guitars....

Fred: That wasn't it...

Phil: I asked for my car keys....

Daryl: It led to Fred going "I'll kick your ass!" and Phil was, like, "I'll kick your ass!".... So Phil swung at Fred and they were fighting and Mark Torres was holding them apart.

Phil: There was a shepherd involved.

Fred: The dog was barking....

Phil: I had a dog, Mark Torres and Daryl Williams on

top of me!

Daryl: It was their twenty-fifth birthday and I was thinking, maybe it's some kind of twin thing.

Phil: Every year on our birthday, we get into a big brawl!

Daryl: I was thinking, the band's over, my brother did all this work for nothing, we're not gonna play tonight... We finally calmed them down and we got to play the show. It was the best show of the tour.

Phil: That show was real good, but we played like shit.

Daryl: I passed Fred in the bathroom and his knuckle were all bloody... Childish! Amazingly juvenile...

Phil: Two hours later, we were up there playing the gig. We don't always get into fist fights. We argue quite a bit. Most of the time we get along real good.

Daryl: Next time, me and Bill will get into an argument.

Phil: We bicker, but...

Daryl: This line-up, I think we get along the best.

Al: Did you ever wonder about joining a band with your brother?

Fred: That's funny because I started playing guitar when I was twelve and Phil used to sneak into my room and play my guitar and break my strings and piss me off. So, then I got another guitar with a lock on the case, so, I used to lock the case when I left. He would play and he was horrible and he couldn't sing to save his life!

Daryl: Some things never change.

Fred: When we moved to Oregon, I'd be playing my guitar and Phil would come in and he'd listen to me. He would suggest, "Dude, we should get a band going...", and I'd say, "You suck, get out of here!". And I'd go back to playing my Judas Priest leads!

Phil: I used to tell him, "Dude, stop playing that fucking metal crap! We should start a real band..."

Fred: Then he formed Dirt Clod Fight and I went and I checked him out and I loved it. I went to their first show,

and as a matter of fact, I got into a fight at that show!

Daryl: Fred gets into fights everywhere he goes.

Fred: I was really amazed. Phil's a very intense singer and I was very moved by it and I wanted to be a part of it. Then, Gary quit and Phil said to Preston, "Fred's going to play whether you like it or not..." And I was a nerdy guy. I was never really into punk rock. I remember listening to Flipper and shit like that, but I couldn't get my Black Sabbath album off the turn table. Bands people have heard for years, I'm listening to for the first time and it's all new to me.

Phil: I told him, "Cut your hair, take the parachute pants off and let's go on tour!".....

Fred: I used to wear parachute pants, moccasin boots and a bonzai Japanese shirt.

Phil: When we were in high school he was embarrassed of me! The whole football team used to chase after me down the street because I had a Suicidal Tendencies T-shirt on! Or a Black Flag shirt or whatever. I had my hair short or in a mohawk and they'd never seen it before. And he was embarrassed of me!

Fred: He was the first punker that I'd ever seen in Gladstone. He really turned a lot of heads.

Phil: I go back there today and there's all kinds of little punks. It wasn't like that back in my day. I paved the way for those little kids on skateboards. I did. I got hassled by the cops. Took all the knocks so little kids in Gladstone today can walk around with their head up!

Al: So, where did you come from, Bill?

Bill: Indiana.

Al: What about bands before this one?

Bill: Not worth talking about.

Fred: Jackie from Borax turned Bill on to us. When Mike quit, I was at Bogart's and I was bummed. Jackie from Borax said, why are you bummed? And I said, "We don't have a drummer." She said, "I know this guy, but he's kind of kookie..." I said "What do you mean kookie?" She said, "He doesn't dress cool." I said, "That's alright." and Bill called me up. The first thing I asked him was, "How big is your drum kit?", 'cause I wanted to make sure he wasn't one of those double kick guys. He tried out for us and just remember that he was amazing. He's the best drummer I've ever played with.

Phil: Who cares what Bill looks like, he's the most amazing fucking drummer in the world!

Fred: And how Daryl got started with us was, I met him at City College. He had really long hair and I thought he



was into Tesla or something....

Phil: He was into Tesla!

Fred: Oh, right. He engineered "Stealing God's Car" for the (Gus) Car Compilation. And then when Preston quit, Daryl started playing with us.

Phil: Bill and Daryl changed our sound. They were the missing link. Daryl has a gift for notes and sounds and things like that. If you tell him how the melody goes, Daryl can tell you, "Oh, that's C, G and E..." He just knows that kind of shit. He's really keen on arranging things and has a lot of good ideas. And Billy can play anything you ask him to. And he's there. He's on time. He's correct. It's really wonderful playing with these guys. I feel real confident in their abilities.

Bob: When you write a song, how much does the band contribute?

Phil: It depends.

Fred: Phil and Daryl do most of the arranging. Then I come up with my own parts. I play the same notes but with different things that I put in there. I listen to what's going on and then I put what I can into it. Bills' really good in that we tell him "Play like that..." and he'll play like that. He's got a real open mind.

Phil: Everybody in this band understands.... I write the riffs but I don't like to say that I write all of the songs. I sit around and I quote, unquote write the songs. When we go to practice and I play these things and by the time I've played them they've all put their parts on them. Then it doesn't sound like the song I wrote, it sounds like Dirt Clod Fight. So, I just introduce something to the band and there's this process that goes on and it metamorphosizes itself into Dirt Clod Fight. The newer material is the most poppy-ish that you'll find Dirt Clod Fight do. Most of it is just an expression. Just these things that express this concept. It's not arty...

Al: The same thing goes for your lyrics?

Fred: A lot of people come to me and ask "What is he saying?"... I always go, "I don't know, I just know I need to change to the A chord."

Phil: You read the lyrics and I just tell 'em it's not anything concrete, it's just a feeling.

Fred: Phil works in an insane asylum and he steals lyrics from the things the inmates say.

Phil: That is true. That's what's so cool though, is that you hear the weird things these crazy people say and it doesn't really mean a lot but the feeling behind it is really cool. Like, isolated. There's this new song called "The Rodent Incident" and it's like Syd Barrett.

Al: But, you guys are like Straight Edge....

Phil: No! Why do you say that Al? You know I'm not Straight Edge. I want to go on record as saying that I would love to get high and shoot all the heroin I could, but I can't do it.

Al: Why can't you do it?

Phil: Because that's all I would do. I used to do a lot of drugs and I hit bottom. I reached a point in my life where I didn't want to live that way anymore and I was given a chance not to. And I don't. I feel I have everything because of that.

Al: So, there's no such thing as moderation for you?

Phil: No.

Daryl: Moderation, that's me and Bill.

Phil: I don't know about Bill.

Daryl: In Salt Lake City they liked us and they gave us gas money and a rock of cocaine.

Phil: We turned it down but Bill would have wanted to take it and smoke it.

Bill: Probably.

Phil: You would have. You would have been in the back of the van tweeking and jacking off on speed! It's true!

Daryl: Yeah, were pretty much Straight Edge.

Phil: A lot of people I've known have died from drugs. A lot of my friends are still dying. It makes me real sad. I don't blame it on the drugs, I don't think there's anything wrong with doing drugs. I think if you can do drugs and you're happy, then do drugs. But if you can't stop and you're fucking miserable then, my God do whatever you have to do to change. I don't know what that is. I know what worked for me. I don't have the right to tell people what they should and shouldn't do. If somebody needs help I would encourage them to get help because

I know that my life's gotten a lot better.

Daryl: Let's talk about the new album.

Bob: You mentioned earlier that the songs have gotten poppier, what would you attribute that to?

Phil: 'Cause dude, we want to sell out and get a major label deal so we're writing these commercial songs.

Daryl: We're expanding our pop sensibilities while keeping our street credibility.

Fred: We just play what we want to play, that's all. We just want to make good music. Some of the songs you can say are pop songs but a lot of the songs are not. They're probably the noisiest songs we've done.

Phil: I think that any change in our songwriting is just a natural progression of our band. Nothing conscious. Not that I know of. We still make the same amount of money, nothing.

Al: When you're getting a show booked and you're talking to a promoter and they ask what do you sound like, what do you say?

Phil: If they ask that I say loud, I say, "I sent you a CD, listen to it." I figure if they aren't going to listen to the CD then I don't want to play there anyway. We've played plenty of places where they hadn't listened to the CD, believe me. We've played with Pearl Jam millions of times.

Fred: We can play with a lot of bands. We could play with the Paper Tulips and that would be cool. Or we could play with the Melvins and that would sound good too.

Phil: I don't see us doing anything that's so drastically different then what any other band is doing. We do what we do and we like the way we do it. We enjoy doing it and have fun. A lot of times we don't have fun but most of the time we do. I sort of accept the fact that I'm not going to have fun all of the time.

Bob: What's the least fun aspect of being in the band?

Phil: Money.

Fred: Not even that, it's dealing with people. When you drive for a thousand miles to the club and there's no posters up and the promoter doesn't know who the fuck you are and you're headlining.... This happens fifty percent of the time.

Phil: Stuff like that gets real tedious. One time I sent twenty posters to this place and I go there and there's no posters up.

Fred: They were under the cash register.

Phil: The reason we try to get guarantees is that it makes the promoter get off his ass and put a poster on the wall. That's the only reason. We'll play without one, we usually have.

Daryl: With the last tour, nine out of ten shows were great. Even the shows where it was a little more dead, like a week day show, we still had fun.

Fred: The worst show we did was Eugene. Sacramento was ok 'cause Phil took his pants off!

Daryl: Yeah, he got all naked!

Bob: What prompted that?

Phil: I was totally delirious. Out of my mind. It was the last show.... Every time we go on tour the last show is always a little hairy. Especially when we toured with Atomic 61. It got out of hand. Every show gets a little more insane. And you play with a band like Atomic, and they're nuts.... You see them play and we go, "Man we gotta go nuts!"... And the next night it gets even more crazy. By the end of that tour people were getting injured! There was bodily harm happening, guitars were being broken, stages were breaking, chairs, tables, bottles.... Daryl did a couch dive!

Bob: A couch dive?

Daryl: The singer for Atomic likes to use props and one show he dragged a couch on stage. They were playing some great song and I dove on to the couch.

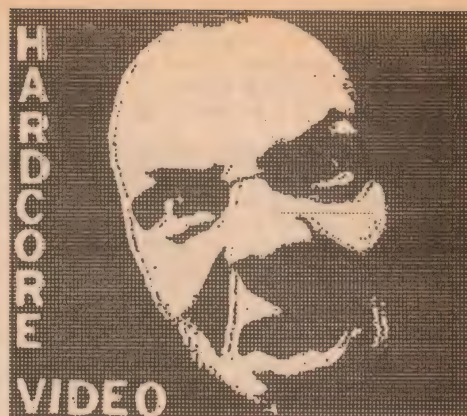
Al: Why don't you jump around more when you play?

Phil: He does now.

Daryl: I've only been playing bass for two years. When I started I would play and I would tap my foot and mess up. But now I can kinda move and not mess up.

Phil: He's been seasoned from touring.

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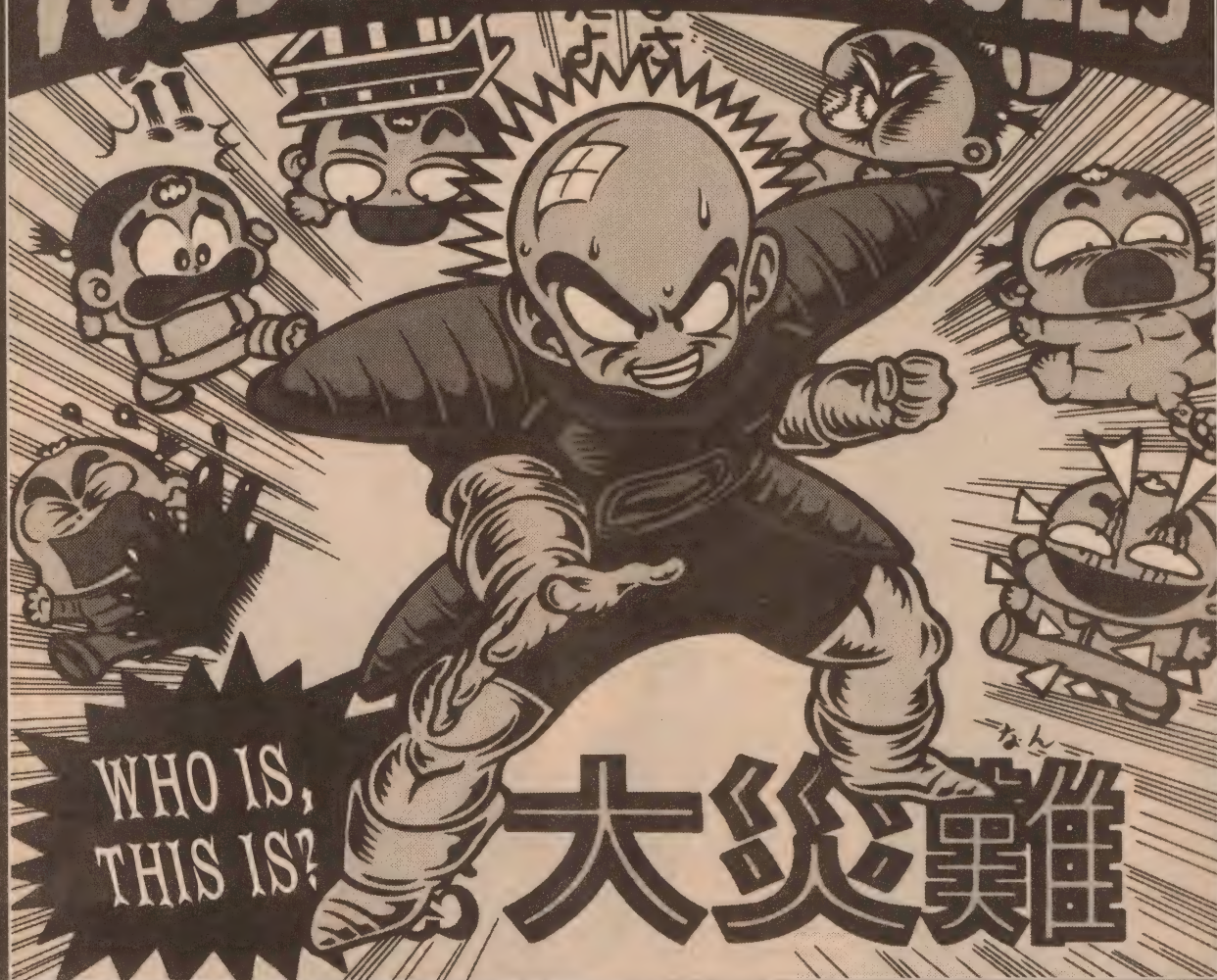
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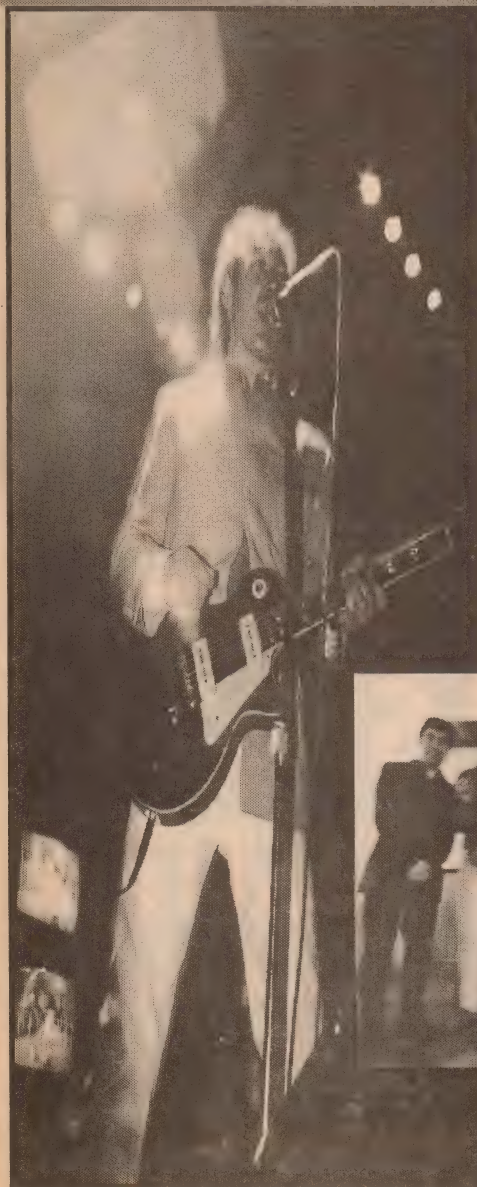




This interview with the Buzzcocks took place on December 3, 1993 in a small echo concrete room in the basement of the Palace in Hollywood California. Finally being in the room - after about 3 hours of waiting - with Pete Shelley and Steve Diggle was quite exciting.... Although at times they were hard to understand - due to heavy accents - the ease with which the Buzzcocks spoke with us made the interview a most pleasant experience.

Interview by Smith and AArtvark
Photos by AArtvark

THE BUZZCOCKS



Smith: What was your name?
P: Gumbwmmmm. (undecipherable)

Smith: One more time.

Tony: Tony (the Buzzcocks new bass player. He proceeds to sit down in a corner of the room and munch on various snacks throughout the whole interview....)

Smith: How have the recent tours been going?

Steve: Um. This year we've done nothing but tour. By the time we finish this tour we'll have done about 50 or 60 shows. We did about ten weeks in Britain and six or so in Europe...

Smith: So you're getting out to pretty much everywhere.

Steve: Yeah... We're going to Texas and then we'll be coming back again...

Smith: Do you see any problems with people listening to the new material?

Pete: Yeah, people have been buying the new album so we kinda' sandwich that between the other songs...

Smith: So people like the new stuff too.

Steve: Oh yeah. It's 1993 music....

Smith: After about ten years of not being the Buzzcocks it was almost like starting over as a band, I suppose?

Pete: Well, inside we felt good about it. Had to make sure that the band would be what it would be and what it could be after we'd had a rest...

Smith: Are there new members in the band?

Pete: Yes. There's Tony Barber on bass and Phil Barber (drums).

Smith: How does playing live affect the song writing at this point?

Steve: The songs are live oriented really....

Pete: For recording, we had been touring for a couple of months and the idea was to take what we had been doing live and hold on to that in the studio as much as possible.

Smith: How long were you in the studio?

Steve: About four weeks....

Compared to the last three singles we did, which were a bit more atmospheric.... A bit of keyboards, a bit of cello and stuff like that which we did with Martin How (?) - We returned to a simpler style with guitar motifs...

Smith: What comes first in your song writing... Guitar parts or lyrics? How big is the funnel at the top... How much material is there before it comes out to the 11 or 12 songs on the album?

Pete: it can come from any direction.... There's 17 songs on this album.. Most things actually make it through. There comes the time to make the record and usually that's all there's left. There were a couple of tracks that were left off...

Smith: How's working with Caroline (their current label)? What's the advantage of working with a medium level label?

Steve: Great. It's good to work with a smaller label because they sort of keep a sense of humor....

(At this point one of the crew stumbles in the door looking for someone that isn't there so he proceeds to talk with Tony. Lots of echo is present rendering the rest of the answer undecipherable till...)

Steve: Few major labels understood what we do. They're a bunch of fascists. They hear stuff that sells records so they want all bands to do that. So we just said - We're the Buzzcocks and we do what we do.... We'd been working for a few years live and people had been coming to see us and were waiting for a new record. So we ended



up on a smaller label. The thing is that they wanted us to be like Tina Turner and we don't do that.... But that's all right 'cause it's been working out. That's one of the problems now a days.... It's mostly about business from the top - Everyone's concerned with how much money will be made instead of people being entertained. That's why there aren't very many characters in music.... Because all their profiles have been flattened out. They have to fit an image of success.... (more undecipherable conversation)

Steve: We've played Australia, Japan, all over Europe and stuff and about two thirds off the audience are mainly kids that have just picked up one of our records - that's a generalization.... But we get stopped on the street by kids and they say they've just picked up our record about a month earlier.... I guess that's good in a way.

Smith: Has anyone in your band seen a UFO?

Pete: I've seen a few strange things....

fall down behind them in circles.... But I think they look nice. So why bother to explain them.... Why does there have to be an explanation for a few circles? There's a lot of stuff... Other things that one could be pondering about than fields of corn....

Smith: How do you feel about that rave scene? The resurging disco-electronic movement....

Steve: Well, it was good initially. It gets kind of boring. I was out at a rave club in San Francisco till eight o'clock in the morning. It was good to dance to.... But it's hard to remember what I was there for other than to stay up all night and being somewhere.... It seems like there isn't much more to it than the rhythms and stuff.

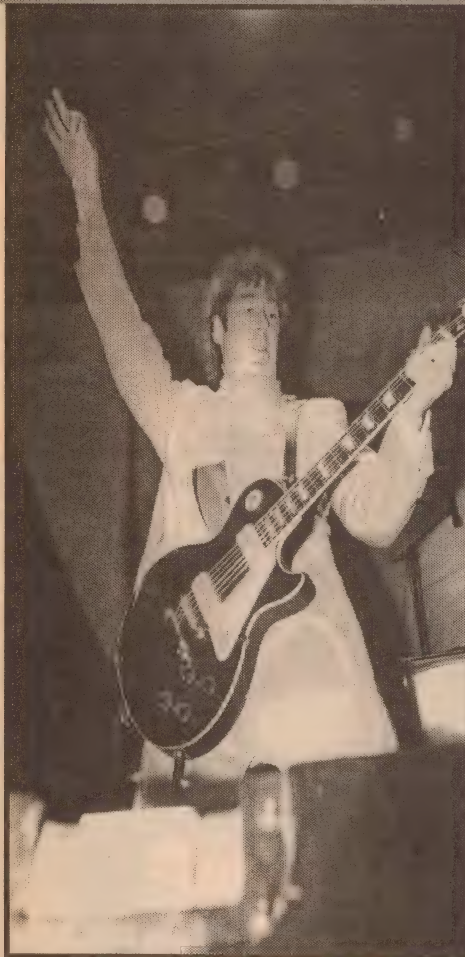
Pete: I think that it's good in a way 'cause at least they are people making records for themselves.

(At this point Santa Claus comes in....)

Santa: Is Steve Diggie here?

Steve: Yes???

Santa: Merry Christmas Steve!



Steve: I don't believe in Father Christmas.

(Santa hands Steve a brown paper wrapped package about one foot by two feet and starts to leave....)

Steve: Hey! Could we have a picture? Come back.... Let's get a picture with Santa!

(Santa poses with Steve and Pete...)

Santa: Ho Ho Ho! Merry Christmas!

Steve: Bah Humbug!

Smith: Open it up!

Steve: It's from the guys at Caroline Records. I'm not going to open it...

Smith: How do you think your lives would have been different if you hadn't gotten into music? Would you have been able to survive?

Pete: Things would be completely different....

Steve: We'd still be alive. I feel sorry for people who have to work.

Pete: It would be hell really.... It's an awful nightmare.

Steve: Those people are real heroes.... The people that have to go through hell working in factories just to survive....

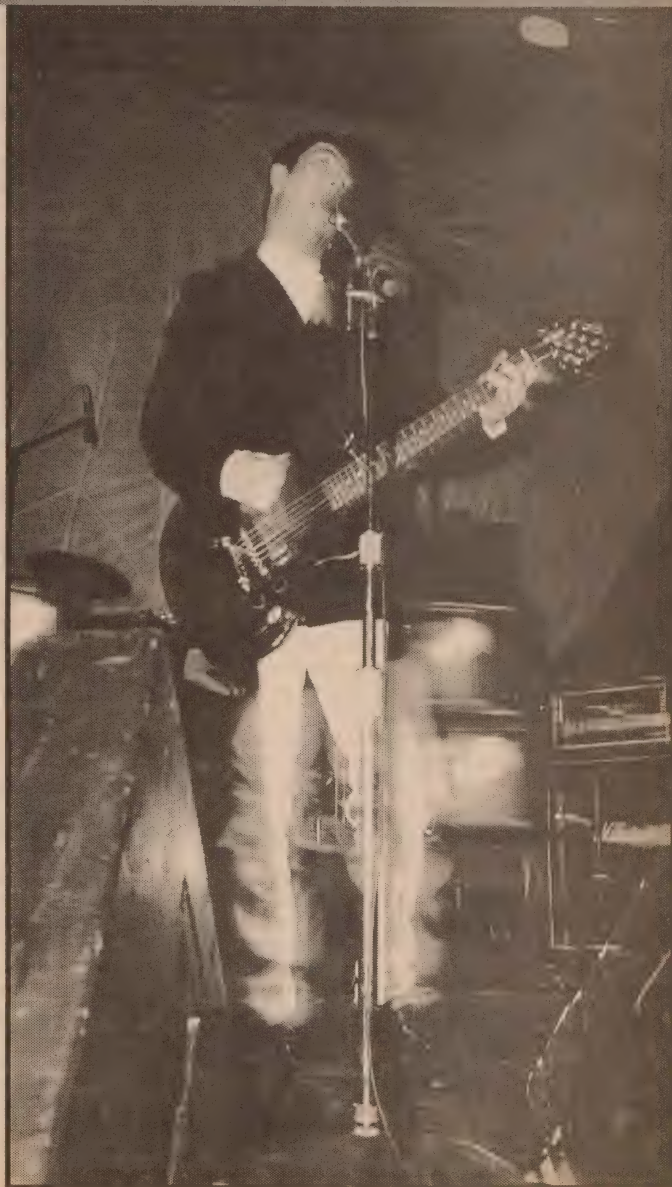
Smith: What will be the evolutionary steps for the Buzzcocks in the next year or two?

Pete: We have no idea.... It's like saying - What will be the evolution of human beings.

There isn't another album in the pipes, but we might be getting there in the future. We approach things on a day to day level. We never really plan on anything. The reunion tour four years ago only feels like four weeks.... Time just goes on.... We've still got to go to Australia. Japan and all that....

Smith: What role has drugs played in the career of the Buzzcocks?

Steve: We've had plenty of hangovers....



Steve: I know I've seen something but I don't know what it was... lights in the sky... they were flashes of light that weren't necessarily stars or things like that. I couldn't identify them....

Pete: I've seen weird lights.... That was a few years ago....

AArtvark: What about Crop Circles?

Steve: You see a lot of those things in France. Tractors go around and maybe bits

Atomic 61

"Deep in her insides, I feel her tremble, deep in her insides, our flesh reduced to one." -from 'Double Boiler'

Interview by Klaude McGenti, photos by Al

TODD MOREY: vocals, lyrics • TREVOR LUTZENHISER: guitars • PAUL PULVIRENTI: drums • BRENDAN WELSH: bass • DENNY SWOFFORD: superintendent

A friend describes them as a distorted Jesus Lizard, just more fucked up and sick. Atomic 61 are a band from the Portland/ Seattle area who were interviewed by me at Portfolio coffee house and, of course, Taco Bell in Long Beach while on tour of the West coast and surrounding areas in Oct. '93. The band tours constantly, they have all spent time living in their various band vans while at "home" awaiting the next tour. The reason I did this interview is that I rarely meet such dedicated people in bands, they work their collective back tails off for merely the sacrifice they share in being Atomic 61. I mean plenty of bands tour, sure, but rarely do they give as much as this one with so few rewards other than being out there doing it. In speaking with Atomic we discussed this philosophy of dedication, and though they speak of being rewarded by the road, by the endless tour, by driving 12 hours to play to 5 people playing pool and not really getting anything other than a chance to turn up and go off one more time, I am still fascinated by their honor.

There are plenty of great shows for these guys don't get me wrong, they are huge in Wyoming, but when it comes to do it yourself, Atomic is writing the book. The band lives on a 5 dollar a day per diem, when they can afford it. Taco Bell is their church, this is where they eat for 3 dollars so they can buy smokes with their remaining 2 dollars. They are connoisseurs of the generic cigarette, "Jacks", "Monarchs", "Highways", to name a few favorites. Top Ramen at some gracious persons house is the meal of the day when the per diem is unavailable, but these guys love Top Ramen and they love "Highways" and they absolutely without a doubt love Taco Bell, because it's amazing.

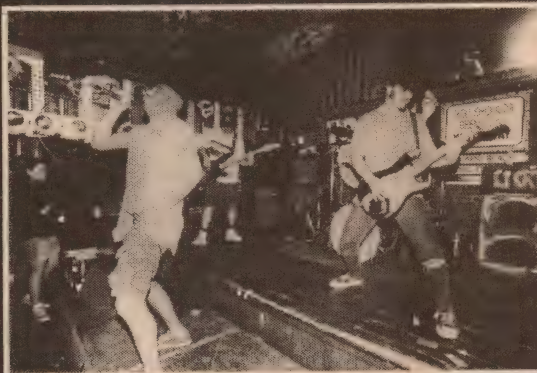
Brendan's favorite flavor of ice cream is beans and onions but they don't make it so he says his prayers to the 'Bell'. Trevor's is girl flavor but they don't make that either and that bums them all out.

Brendan moved from Salt Lake City, on a whim to play bass with guys he didn't even know. Todd says that Brendan is like a machine that just sits dormant waiting to go on tour. Brendan lives in Portland and hasn't had a job in quite some time due to Atomic's tour schedule. The guy is down for the whole thing for sure. He plays bass like a chainsaw but it's precise at the same moment it is devouring, more like a surgeon, sick with it all but devoted to healing. Brendan is a key in the Atomic sound. He lays it down, hard, thick and absorbing. On some nights I've watched the band almost overwhelmed by the low end, it's drunken round wave overpowering but intentional and remaining accurate.

Paul was found in Portland. He was 'tried out' in the barn on the farm Denny lives on. His playing is tight, powerful holding it all together while delivering the dynamics of the atomic sound. Paul makes bagels and apparently really knows his shit when it comes to this. His employment remains on shaky ground due to the constant touring, but Paul means it. He is threatened by his boss because he makes this weird sound kind of like 'humph' but high pitched, and the word is if he does this one more time he'll get fired. Paul has long hair but, other than that he's flawless as is his drumming.

Trevor is like a subliminally insane man. His guitar playing is chaotic, at times bordering on ridiculous, but it is perfect. It is a signature of Atomic 61. Though he is well 'schooled' musically, I think he can play piano or something, cello maybe, his sound is maddening complete low end torture to complete feedback drenched "solo." He looks, well, he looks fucked up but he is one of the kindest and most thoughtful people I have met. He's well read and has not one but two bachelor's degrees, and a more than modest appreciation for beer. It's strange that a guy who knows so much "musically" prefers a less is more approach. He doesn't want to show how bitchin' a guitar hero he is, but he does convey the song with efficiency striking its feel more desperately and with an insane edge which suits the lyrics as if the vocals and the guitar are fighting then fucking each other beautifully. The guy has a well-endowed education but prefers this band as his way of life. It would be hard to imagine the band with out him.

Denny, the superintendent, he's not the fifth member, he's in the band. He con-



tributes to songs, he's wherever the band is with total dedication. He rides with them on tour, loads, unloads, deals with money, he knows 'what the deal is with the show tonight', and he is half of Cavity Search records out of Portland. Denny is the guy outside while being inside, you could say he's a live in producer. His philosophy is a part of Atomic, he adds to the band in ways no one else could and he is totally involved with the trip of being Atomic

61. He does all that and, as I said, runs a label which is quite the time consuming project in and of itself. The guy lives for music, his being nourishes itself on thoughts of the next show or the next project of which there are plenty.

Todd, the player coach, 'sings' like he is the moment, totally involved in the song, rarely staying on stage, climbing on



tables, the bar, people, the p.a., chairs, whatever. He conveys a web of nervousness and you never really know what he's going to do, and he freaks me out. His lyrics are observations, protests, feelings. "The Other White Meat" is his cop song comparing cops to janitors, and stating there are no good ones. Acid appears to come up a lot like in "Chemical Fire" where he apparently runs into Satan in a bar and has to set him straight. "Double Boiler" is my favorite and is, I think, about his girlfriend. I feel stupid trying to talk about his words because I'm not doing them justice, but I will say they are accurate for the music with twisted, sordid tales about insanity of individuals to the insanity of the system, to his own feelings from pain to confusion, love and so on. Todd has full time employment to this band, he has given all of himself to this, and it is no project, it is what he is.

Q: If you were putting on a "festival" show what bands would play and what would it be called?

Todd: "The ministry of sound tour." Earth (Seattle), Jimi Hendrix, Motorhead, Funkadelic and Black Flag ("My War" era).

Paul: "Full swirl with a peak tour." Screaming Jay Hawkins, Black Sabbath (1st album), The Beatles (White album), King Crimson and Killing Joke.

Denny: "The Ozone Festival." Thin Lizzy, The Jesus Lizard, Control Freak, Gern Blanton and Mr. Epp.

Brendan: "The bedroom festival." TLC, Mariah Carey, Whitney Houston, Salt & Pepa, En Vogue ("All naked with whipped cream singing "Amazing Grace.")

DISCOGRAPHY

• "Deluxe Snooze- bar Alarm" (b/w "No Fault Insurance") released Sept 1991 on Baylor Records

• "Rip" (b/w "Digestive Tube Blues") released March 1992 on Sympathy For The Record Industry
Heartworm 6 song EP released April 1992 on Box Dog Sound

• "White Christmas" (b/w "Blue Christmas") released Dec. 1992 on Sympathy For The Record Industry

• "The Other Whitemeat" (b/w "Salt Peter") released Aug. 1993 Cavity Search Records and with Fringe Magazine in Hiroshima Japan.

• "Isaiah 22:13" (unauthorized) split single with Daisyyoutter, released Sept. 1993 on Dutch East India

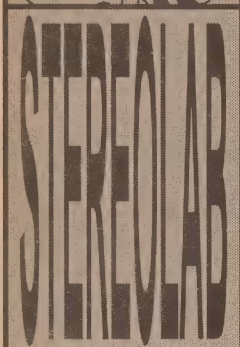
• "Complimentary Buckskin Holster" (b/w "Super Stupid") released Sept. 1993 on Intellectual Convulsion

• "Chemical Fire" live split single with Dirtclodflight released Oct. 1993 on Feeble/Cavity Search Records

CONTACT THEM AT:

Atomic 61 World Headquarters
1111 First Ave., Seattle, Wa. 98101





Interview and pix by
Royce.

Laetitia: It was more of a co-working situation rather than the band putting down tracks and some guy coming in and twiddling the knobs and then the band coming back in and

listening to it and saying, "Hmmm, that sounds great." Which is the case of a lot of bands. With us it's more like everyone's in there.

Tim: You always have to put producer and engineer, 'cos it's kind of like, it's not in the same sense as maybe someone who produces like mainstream music where they kind of dominate it and dictate the sound and arrange it, and blah blah. We do that ourselves. But quite a lot of that LP is spontaneous stuff put on top just to see what kind of sound it gives. We didn't know what we were going to do on a lot of them, and we put the rough music and Phil added his bits as much as anyone, he did some ideas with the vocals, and those kinds of things. And everyone just sort of participates. It was a very confusing period, really heavy going. Like 16 hours a day for three or four weeks, everyday. And he lives in the same house as us, so it's like 24 hours a day, really. Getting back at like four in the morning and waking up at like ten, and going like zombies to the studio.

Royce: What happened to McCarthy, and give us a short history as well?

Tim: McCarthy just came about because I was at school, but then Malcolm went off to college, but when he came back, in the meantime I had done another kind of music, and was kind of running a cassette label and a small record label. We put one record out, a kind of electronic music.

Royce: What label was that?

Tim: The label was called Black Dwarf, and the record was called Community(? unsure about what he says here) And we did other stuff. We did stuff with the guy from Godflesh. It was kind of like that heavy Nurse With Wound, Whitehouse kind of music. And then McCarthy started, and they introduced me again to melodic music, with Malcolm's strong political ideas. And that went on and we made a few albums and we played in Paris one day. It was in March of 88, wasn't it?

Laetitia: Yep.

Tim: And I met Laetitia there, and we were friends for a while and she showed me around the city and we would write to each other. And Laetitia had always wanted to do music but she couldn't find the right people in Paris, so eventually she moved over to London and joined the band really.

Laetitia: For the last five seconds.

Tim: Well, on the last album and the last tour. Because we didn't know the group was going to stop then, when we were doing the LP, it was only afterwards.

Royce: Who decided that?

Tim: Malcolm. First of all, he didn't like playing live, he didn't like touring much. And then, we were really happy with the last LP and didn't think we could do much more than that, and I think that was true. It was a shock for like 10 minutes, and then I felt like really happy and pleased and we knew straight away that me and Laetitia were going to do a group. Because at the end, McCarthy was beginning to be quite different from the real music that I really wanted to do. I don't think it would have been possible with the four people that were in McCarthy. When you're in a band with people for a long period, it becomes difficult to break out of that, isn't it, to try a completely different kind

of music.

Laetitia: Unless everyone's up for it, which wasn't the case in McCarthy. Maybe with this band if we wanted to do something very different people would be much more up for it, more into music. Whereas Gary, the drummer in McCarthy, wasn't into music at all.

Tim: He hadn't bought a record for five years, he kept saying!

Laetitia: And proud of it.

Tim: He thought records were work! "That's my job," he'd say. But the point of Stereolab is that we always wanted to do very different kinds of music, we were willing to try all these things that we used to do on Duophonic, like little singles. So I don't think that will ever be the case, we want to do a bubblegum record and they want to do a record like Silver Apples and Gallon Drunk and we did that with farfisa. And we wanted to do moog records and just try little things, we think we're able to do it. (At this point we had to move due to a very loud environment.)

Royce: So it was Malcolm that was into political aspects of the music, and you were more concerned with the music itself?

Tim: My political ideals were very different from his. I was into certain ideas but I was not as theoretically versed in it as he was. He was very well read in certain theories. He could argue his way out of anything, he's the best political arguer I've ever met. He had the knowledge to back up the statements he wanted to make. Whereas my ideas are more kind of situationalist, I suppose. In that kind of era, when I was younger, I was very into that. And we had arguments about that. I wouldn't say I was less political, but obviously I am, I suppose. In his view I was a kind of absurdist when it came to politics. But he is very serious about it. But also he was very sarcastic and a lot of people didn't understand that about what he wrote.

Laetitia: Yeah, they thought he was naive. When really his lyrics were complete irony. Yet some journalists assumed they were naive lyrics. It was so funny to see like, poor journalists putting their fingers in their eyes and not getting the point at all. It was really very funny.

Tim: He never talked down to anyone in his songs, he always assumed...he didn't try to make everything plain and simple really. He knew that it wasn't something that was plain and simple.

Royce: That was something that I liked a lot about McCarthy, it was political but deeper than that, it made you think.

Tim: Well, that's really important, to make people find out things for themselves and discover their own political packages and everything, you know. People have got to find out things for themselves, otherwise you always have the situation of leaders and followers, you know. And I think he recognised that as well, and I think that we do. But he was very influential, very influential on Laetitia and me.

Laetitia: Yes, he did have that knack of making you question what you plea, with no bullshit, and that's hard. And he was very good at that, just by using very simple words with a twist in them, he could ravage your little crutches, whatever you have, really well. He's back to music now, thank god for that. His books, you know, who's going to read his books? You know



what I mean, but songs are much more...

Royce: He wrote a book?

Tim: He left the group to do writing, he was basically just much more interested in writing at the end, writing his ideas.

Royce: Did he ever finish it?

Tim: No, I don't think he did. He wrote small pieces, and he was in the process of writing a large book, but I know he didn't finish it or he's not ever let it out if he has. But he lives in Paris, so I only see him when we go to Paris or when he comes over to London, so I don't see him all the time.

Royce: So what's the fascination with the old technology, like the moogs and the old electronics? Even the Peavy amps you use are old tube amps?

Laetitia: Just because we find that they sound good, like a moog sounds like what it sounds like, it's not trying to emulate the sound of a cello, for instance, you know. It's a sense noise, and it's so much fun basically.

Tim: It's just like a warmer sound, more organic and it's analog and it kind of has an extremeness about it. Now everything's fined down, it's very nice sounding..

Royce: It's all digital and clean.

Tim: I like that harmonic distortion and that heavy sound you can get from those old things. Sort of a big sound, a bit weird, I like weirdness, like sounds from other worlds or whatever. I mean in a metaphorical sense. I'm very interested in the kind of ideas of the future that they had back in the 50's, not so much the space rockets and so on but in the optimism they had in this sort of anything can happen future, which I think has died now. So in that sense I like that optimism. That you had the potential to do anything, really. In a small way that's like ourselves, running a small label and being in a group, which is something that I've always wanted to do, and I'm doing what I want to do. To do world-changing things. And I think people don't really have that confidence in themselves. I often don't like to say that, to generalize people.

Laetitia: But it's true, a lot of people are demoralized, starting with "how do you get out of this shit?" How do you engage the world, how do you fight back against whatever forces...I won't start naming...that really keep you down? How do you start? Being hopeful, having the hope and the optimism and to know that you can, that it's a very strong possibility, it can happen. That's where I start with. That's what I try to convey through the lyrics, and that's what Tim's music conveys as well, it's not depressing music, it's more open. It's not jolly, either, but it's more on the 'up' type of music.

Tim: You try to find things out about yourself as well, and what you can do, and part of that is why we record loads of songs. By doing lots of songs, it gives you ideas to do more, and the more you do, the more ideas you get, and it kind of self-fertilizes...But if you only go into the studio once a year to do your demo and your album, then you just don't have any...you need to be constantly.

Laetitia: We're dynamic, basically.

Tim: Challenging, you know. You've got to be constantly in situations where you've got to come up with something, and that's a good situation. Another thing is everything we've released is available, so people can make up their own minds as to our failures or things like that. We don't like to keep things, we kept like three or four tracks back, but ended up releasing them anyway. So people can hear everything. I don't like it to be a 'precious, classic record', I like ideas to be on there. That's what we're trying to do, and people can make up their own minds about it. We don't need to do "You can't listen to that". I like records to be like periods of what we're doing, like periods of our lives. Just extensions of ourselves.

Royce: What's the story behind the recurring artwork, with the man pointing his finger that turns to a gun? It was on everything until "Space Age Bachelor Pad Music".

Laetitia: That's Cliff, that is. Tell the story of Cliff.

Tim: I just like simple cartoon designs for our record sleeves. I like ethereal images on a bold kind of thing. I just saw that in a book of political comics from the 60's, and this is from a Swiss comic from 1969, and it has a

series of six captions where it has a figure of authority, which is this, and he points his finger, telling you what you can and can't do. Then his finger turns into a gun, gradually. And then in the last caption it explodes in his face, which is "Peng!" "Peng" is 'bang' in German, and that's the sleeve we used for the first LP. So that's that, really. I just like the bold design, and the idea of keeping like the minimalist theme running through the music and the way that it's presented. I think that we've kind of run out...

Royce: I think you'd done every color combination.

Tim: Yeah, we kind of run out of colors. It reached an obvious point where we'd go onto something else. Now all of our records have needles on the front! Styluses.

Royce: So how did you develop your unique guitar style?

Tim: A lot of what I did in Stereolab, was I didn't want to do what I did in McCarthy. Not because I didn't like it, but because I wanted to try something else. And I got very into that linear, minimalist kind of music, groups like Neu and Can. Rhythm and metronome. And I just worked that down to the playing of chords. Because it was about a years gap between the end of McCarthy and Stereolab. And I got this idea for changing the chord where I just play two notes all the way along. It's just a way of changing from playing three notes in a chord, or four or five, to just playing two. Like E, B, E, B. It's just that kind of linear thing, and it's just a question of keeping that going. And in that way, it kind of frees you to do lots of different types of melody. If you have one chord, you have ten thousand melodies. If you have lots of chords it kind of restricts you. The more you have the more it restricts you. I suppose it comes from Michael (Roxbury?), the Neu guitarist. He has a quite similar style. I don't know if he plays the same chords, but just one day, I got the chord and I suddenly had a big outpouring of songs.

Royce: Some of the stuff you did in McCarthy sounds a bit similar in style to that.

Tim: No, I never did that in there. I had to work that out after. I just wanted to find out some way of getting new ideas, a way of playing guitar in that style, it's a rhythm. It's a guitar but I don't want it to be seen in a musical sense as a guitar, it's something tied to the rhythm. But some of our songs are very melodic kind of chord songs. But that's the basic style that we do. It's very simple, I don't like fussy, lots of guitars, things like that. On other stuff we just have two or three chords that, like Modern Lovers would have done.

Royce: Like the repetition and such?

Tim: Yeah, it's like a groove. You get two or three chords that groove and you repeat them and the music ebbs up and flows and then reaches points and goes down again. And then when you have the melodies, the vocal lines, they kind of pinpoint the parts of the song, though musically they're the same. I just like that groove. Basically it's about sound and then you can get lots of songs, because I'm not trying to be like a "songwriter". It's more of a musical idea. I like kind of 'sculpturing' the music, as opposed to sitting down and writing verse, chorus, verse, chorus.

Royce: Laetitia, do you get compared to Nico of the Velvet Underground often?

Laetitia: Yeah, occasionally, yeah. It's flattering, because I think she was a very good singer, with a very special voice. No one else sang like Nico, and I really admire her. She did sing very flatly (laughs). Not by the end, but...she did too much heroin.

Royce: They all did!

Tim: Some people thought that Laetitia was German for a long time.

Laetitia: Yeah, still do. When I speak, like when I'm in a shop they think I'm German. But I ain't. And this is another one I get compared to recently, and I was like mega-flattered, and that was Marlene Dietrich! It's better than being compared to Lush or someone like that.

Royce: That's definitely true. Do you find it hard to go from singing in French on one song to singing in English, or even within songs?

Laetitia: At the moment I'm finding it hard. I go through periods where I don't want to speak English, it gets really heavy, because I can't go deep down and say things

that I really feel, how I really feel them. And they jar, and I feel stupid, basically. So I sort of reject English for a while. I go through these phases that may last like two or three weeks, about every six months. It's like "Fuck this language, I want to speak French!" And I'm in one of those at the moment, so I'm not very happy at the moment. See, at the beginning, I didn't want to speak French at all. I didn't want to write lyrics in French, because I was so distanced from what I wrote that it was so abstract. Just a world of ideas, and it wasn't applied. I wasn't applying what I was saying, I was detached from it. And since then I've sort of realized that if you say something that you've got to live up to it. And that's when the difficulty happened. And now I can write in French, it's work. What I do when I write in French, you could call it more personal, I guess. But not necessarily so. I find English a better carrier for political ideas, rather than French. To me French is more poetic. But when I'm in the "alright" phases, I can juggle the two and it's actually quite stimulating, two languages that you can use.

Royce: What's your philosophy on writing lyrics, what do you try to convey through your lyrics?

Laetitia: Well, as I told you earlier, Malcolm did change a lot of my views on the world. And I tried to carry on, try to, how do you say? Convince myself. Well, I am convinced, and convince the listeners that we can change the way we live, basically, as a whole. It doesn't have to be capitalism all around. Oppression all around. With just a few at the top having a good time, with all the others down there. So I'm trying to convey that. It's a simple idea, but it takes time to sort of develop. And I'm trying to sort of refine that idea as well. It's just like a block that I'm going to add a real shape and color to it. And the more defined the shape will be, then the more people will understand what I'm talking about. And maybe join up. You can't do much when you're on your own. But that's just what it is. I'm not completely honest when I say that, because I do talk about a lot of other things, such as trying to get rid of divisions, which are completely fake divisions. But I often like to say that there's no high and no low, there's only relief. In between that very high and very low, there's like loads and loads of layers which build up that thing. But people always want to divide into black/white, male/female, victim/non-victim, oppressor...and you know that's a bit of a bollock idea, it doesn't work like that. There's all this in between that's completely ignored. And I tend to ignore it sometimes myself, and think there's two worlds all the time, that there's duality, when really you're only sort of perpetuating it, it doesn't really exist. It's just something put there by whatever religion or politics. So there's stuff like that in my lyrics.

Royce: So to change the subject (and turn over the tape), how do you try to come across live?

Tim: It's just dense, and we try to enjoy it, really. And we just play the songs we know we can play. And it's just a rolling rhythm and things come in and go out. We try to play well, but it's like a good version, we don't try to recreate stuff too much. A lot of stuff on the records was the first time we ever played it, so when we play it live, we get the chance to do different things with it. We don't play songs live a lot before recording them, so live is often the second time we play them, so that gives you new ideas and ways to do them. Generally they're pared down and simple. They're not complex, it's a simple sound. So it's quite easy, it's just a bit louder, a bit more heavy maybe. I don't know, I need other people to tell me. I don't know how it translates. I think it we do what we can. But some people like us live better than the records. Quite a lot of people prefer it live. It's just one part, just an area. Some of what we do we don't even try live, we don't think the atmosphere would be right.

Laetitia: Another thing I wanted to say about the lyrics is that I don't preach at all. And I really want people to question my lyrics. And then they had to go off to sound check. Write to Stereolab c/o Martin at Duophonic 19 Brambling Road, Horsham, West Sussex, RH13 6AX, UK. Be sure to catch them next time they come around, too. You won't be sorry.

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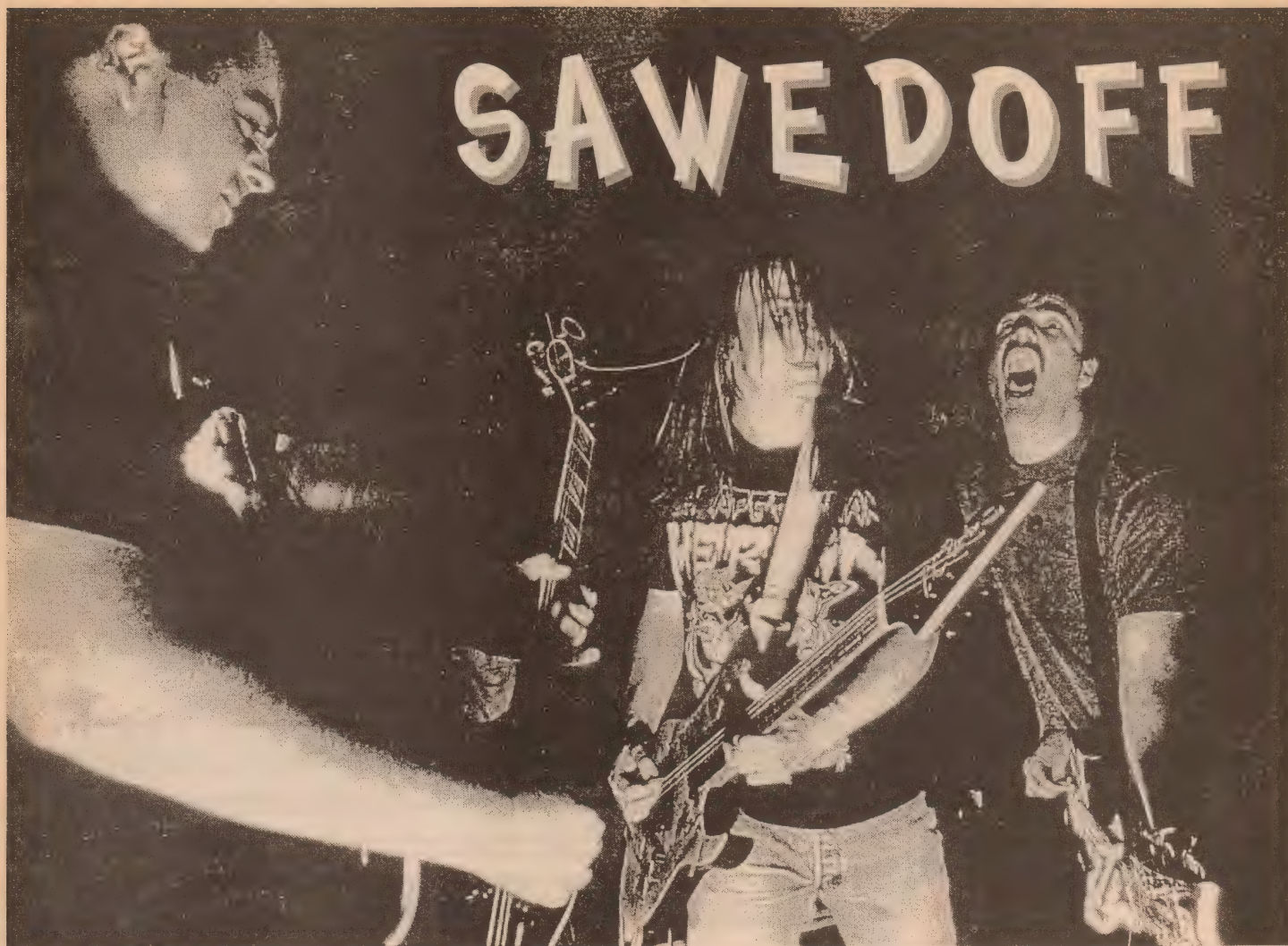
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This was possibly the most deranged and damaging interview that I've ever done. This interview has caused more complete and utter havoc in my life than anything else and LOSING and FINDING the original tape (which contained Gere and Steve of Redd Kross, the Melvins, Pat Fear and a whole charade of colorful anomalies) and realizing that it was irreparably warped and unplayable (dying batteries, I think) caused me even more grief and unhappiness. Well, Pat Fear AGAIN set up this interview and we went to the same place (the famous Canter's Deli) after an incredible Melvins show at Raji's and tried again. Joining me were Buzz, Dale, Mark, Cameron Jamie, Pat Fear, Mackie and some others (who I can't fucking recall). Sawed- Off, by the way, is a collaboration of Melvins and Pat Fear of White Flag... and they have single coming out on Fuck You Records (Buzz's label) very shortly (hopefully by the time you read this anyway). Try to follow...

Interview by Cake

Dale: Fucking Big Indian. We were going to be the FBIs...

Cake: (pretty out of it) Your band was going to be called Fuck A Big Indian?

Dale: No...No...No...We were going to be the FBIs. The Fucking Big Indians.... And we do mean your ass.

Cake: Female Body Inspector. Ha. Ha.

Dale: Wait a second! Wait a second. Let me explain something.

Pat: This is our interview! You're just supposed to be asking questions not answering them! I'm going to order your stoned mind!

Dale: I've seen your interviews, anyway and Pat Fear always takes them over and that's what we're hoping for!

Cake: Oh, God!!

Mark: What cheap- ass magazine are you?

Cake: Flipside (in all confidence).

Buzz: What xerox shit rag are you? My name is Bull Ramis (?). I play guitar and sing.

Dale: I'm Big Chief Yoo- Hoo. I play lead guitar and lead drums.

Cake: Kind of like a Spinal Tap thing, huh?

Pat: And I'm Sitting Bill and I play the Anti- Cake instrument.

Cake: Thanks.

Pat:...and bass. Ten- string bass.

Cake: It was owned by Tom Petersson of Cheap Trick?

Dale: Yeah, didn't you know that? Didn't you see that bass.

Cake: What was Tom Petersson's band after he left Cheap Trick in the early 1980's?

Pat: Another Language featuring his wife on vocals. Really bad move.

Cake: Did you see them?

Pat: No, but I heard them.

Buzz: Of course, you're a much better bass player than Tom Petersson ever was...

Pat: ...and a much better guitar player, too.

Buzz: You ask me no questions and I will tell you no lies.

Pat: I want to ask Mark of the Melvins...

Dale: No...No...Melvins cannot be involved in this interview.

Cake: That part has been deleted. Beep.

Pat: Okay, Mark of Pond Alley...

Cake: What is your vastly delayed single titled?

Pat: It's called VASTLY DELAYED from the forthcoming album CLOSET, I'M IN...

(Someone yells out "The Nice Price" but I, in my mental state, interpret as...)

Cake: THE NICE CHRIST?

Dale: THE NICE PRICE!

(Laughter)

Pat: I like THE NICE CHRIST better! It's from the forthcoming album CLOSET HETERO.

Cake: Ha! Ha! Ha!

Buzz: No, this one's called VALUE PACK!

(Big, big laughter)

Buzz: All the records are going to be punched when they come out!

Cake: Is there going to be an 8- Track release of this by any chance?

Pat: A 4- Track Quad.

Cake: I heard that you guys are doing a cover from the METAL MACHINE MUSIC album. Is that correct?

Pat: We're going to be covering the METAL MACHINE MUSIC album. Mark of Clown Alley is producing.

Cake: Are you going to do Side One or Side Four?
Pat: We're doing all four sides!
Buzz: That's the Lou Reed, right?
Cake: Yeah.
Pat: I have an 8-Track of that!
Buzz: Oh...you're just an artrock bootlicker anyway!
Dale: So...why are you doing a Sawed-Off interview...
Buzz:...again...

Dale:...when we don't have anything out and we've never ever practiced but played one show?
Cake: Well, I thought being an unknown band that you needed the exposure and all...

Dale: So, you're giving us unknowns a break, huh?
Cake: Okay, okay...it's cause I heard the demo and loved that cover you guys did of that Iron Butterfly song.
Buzz: BALL?

Cake: Yeah, from the BALL album.

Mackie: What?!

Buzz: Oh, yeah. We did FLOWERS AND BEADS.

Cake: That's that gatefold yellow cover.

Pat: What I like about Flipside is that they're always open in supporting unknown bands. People just like us.

Cake: Especially when those bands do ten minute covers.

Buzz: The thing that I've always liked about Flipside is that they've always been there to support their friends' bands. Ha! And the bands that are on Flipside Records.

Pat: Pop Defect...and the TVTVS...geniuses and RF7...

Buzz: ...and other inferior bands...

Pat: All bands are inferior to Sawed-Off.

Cake: I think that Sin 34 is great.

Pat: I'm looking forward to the reunion with Jennifer Schwartz on lead vocals.

Buzz: How come you're not doing a Plainfeld interview?

Cake: I just don't know much about them...but I know SO MUCH about you guys!

Mackie: Did you see them?

Cake: Yeah. I found them to be quite humorous, but I wasn't paying attention.

Mackie: Did you see Sawed-Off?

Buzz: You weren't into it?!!

Dale: Oh, you're lame!

Buzz: What didn't you like about it?

Cake: I just wasn't into them at the time...

Buzz: (screaming) As what? As what?

Cake: Well, maybe if I heard some vinyl from them I may get more of an idea.

Pat: Well, if Flipside had any incentive...

Buzz: (screaming) If you couldn't get it from THAT show...

Pat: If Flipside had any integrity they'd put out the Plainfeld record on Flipside Records.

Buzz: (screaming) If they put out Plainfeld instead of that Pop Defect bullshit...

Dale: That's it...Plainfeld should be on the cover of this Flipside...

Cake: You're too late, buddy...it's not going to be a three dimensional Plainfeld cover...

Pat: Let's discuss the merits of a three dimensional cover without the glasses...

Dale: You heard it here first. Plainfeld are going to be big and they will be on the cover and then you'll say...

Buzz: You'll be sorry!

Cake: ...and I'll say that I should have listened to Dale!

Dale: No. Sawed-Off.

Pat: Did you hear that the guitar player from the Dwarves died?

Buzz: Too bad that it wasn't the singer!

Pat: We will not talk about this!

Cake: You mean He Who Will Not Be Remembered.

Buzz: No. We will not mention that inferior band.

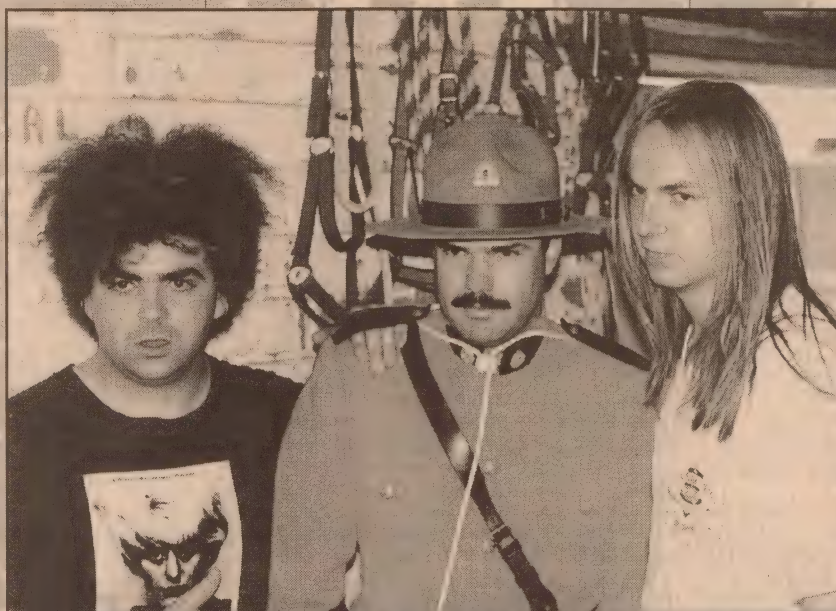
Cake: What...He Who Cannot Be Remembered?

(Much laughter)

Pat: Yes, Bee-Chee Boo-Hoo? You say?

Mark: We have wisdom to impart upon the white man.

Cake: Who wrote the songs, Big Chief?



Buzz, Pat and Dale, photo by Mark Deutrom

Pat: Smoke a peace pipe and...Who wrote the songs on what? I write the songs that make the whole world cry.

Cake: How many songs are in your repertoire?

Pat: Well, let's see. THE PEPSI GENERATION, MANDY...

Cake: Oh, that '70's cover...

Pat: The next Sawed-Off album is going to be a cover of BLOWS AGAINST THE EMPIRE by Jefferson Starship.

Cake: How many shows have you played as Sawed-Off?

All: One!

Cake: And that was at Jabberjaw.

Dale: It's going to be a live release and it's going to contain how many songs?

Pat: Two.

Cake: That was a ghetto blaster. I was the engineer on that one.

Pat: You're always looking for some credit. Trying to stick his nose where it doesn't belong. He pushes the Record button and that means Engineer?

Pat: Yes, so the much-delayed Sawed-Off single was written in...

Buzz: I know why you don't want to interview Plainfeld. It's because those songs will turn you on.

Pat: Cake was in the bathroom whacking off like you wouldn't believe. Cake was jacking off just like (indescipherable)...

Cake: I thought it was John Holmes. Sorry.

Dale: I think that they're different than the Mentors, though. They have more themes. Dave says that they swing.

Buzz: The Sonic Youth sax.

Cake: How many records does Plainfeld have out?

(general confusion and massive chaos)

Cake: What is your main function, Sitting Bill?

Dale: You didn't call me by my right name! White man stole my land. White man stole my land!

Cake: What is your main function in the band? Other than setting up the drum set what do you do?

Dale: I set up my TeePee

Pat: How big is your Tee Pee in tax free cigarettes?

Dale: Big Chief Boo Hoo pitches big tent. And pitch a big fist, too. (A break in the action and then...)

Cake: I have the munchies. Why would that be?

Pat: Because you're a stoner. You've got (?) coursing through your veins and destroying your brain.

Buzz: You stupidified drug-invised fool.

Dale: Did you know that Marijuana is destroying our youth today?

Buzz: Why do you smoke that hippie shit?

Pat: Punk rockers do take drugs.

Dale: If you were a real man like us, then you would smoke lots of Peyote...lots of mushrooms...

Cake: What tribe are you guys from?

Pat: I'm from New Delhi. I'm an East Indian.

Dale: I'm a full-blooded Apache Indian.

Mark: If you can't tell...I have a flat head.

Pat: I work at Gene Simmons Deli.

Cake: Before Herve committed suicide, I was told that he was listening to a Don Ho album.

Mark: Tattoo committed suicide?!

Cake: Yeah.

Pat: When?

Mark: How did he?

Cake: Last week.

Dale: Smallpox?

Cake: He had a shotgun tied to the ceiling and the trigger tied to the door and he kicked the door and...

All: Woww!

Cake: I heard that his body was gone...disintegrated...all they found was his head.

Pat: Oh, God! That's the article that we need for the Sawed-Off cover. (General chaos)

Dale: Was he feeling small?

Cake: He was fifty years old. I didn't know that he was fifty.

Mark: Wasn't he in porno?

Pat: Midget Porn.

Dale: Have you seen it before? Nah, I was just making it up! (Laughter)

Pat: Cake, striving for attention but wanting to keep face.

Buzz: Liar. He lies to get attention. Just like us.

Cake: I was thinking about that Billy Barty guy. That's who I was thinking about.

Pat: I think Cake has a fantasy about male midget porn stars.

Let's talk about our recent Gene Simmons-Stone Temple Pilots encounter.

(Food arrives and more general chaos)

Cake: Whose idea was it to meet this (pointing to Pat) gentleman?

Buzz: We met at a Pot latch.

Pat: We were waiting for the checks to come at a pot latch and...

Cake:...Ah...he said it was a "bathhouse" so I don't know...

Buzz: That's a lie...

Pat: It was a Longhouse not a bathhouse. No, actually we met at a Big Chief concert.

Cake: I was there. That was me. I'm Barry.

Pat: Were you the one that gave Barry Henssler the urine at the Big Chief show?

Cake: No, it wasn't me. It was somebody else.

Buzz: (mimicking) Hmmm, I've tasted this before.

Pat: Did he spit it out?

Cake: Yeah and then smashed the glass down and shattered it on the floor.

Mark: Smart move.

Cake: "This ain't rock and roll. This is genocide....genocide..." What Bowie album is that from?

Pat: Ummm...HEROES?

Cake: Nope...DIAMOND DOGS.

Pat: I didn't know that (in a sarcastic tone)!

Buzz: That's from the Glass Spider Tour.

Pat: Let's talk about the biggest dick in the world...Dean from Stone Temple Pilots.

Buzz: He said we could call him Dork.

Pat: Well, we can call him Dork. Let's call him Dork. That fucking inbred white trash big lipped fag punching

motherfucker.

Buzz: Don't hold back, Pat! Don't hold back!

Pat: That fucking stoned-ass, God-damned piece of shit guitar player had the nerve to throw US out of his dressing room at the Neil Young concert. He thought that we were there to drink his beer. Little does he know that...

Dale: We were there to fuck his girlfriend.

Pat: We were really there to fuck his girlfriend again. And you know what? He was so illiterate that he couldn't even pronounce the word OUT. He said "get ou a hear! Get ou a hear!" Then he found out who we were and kissed our ass later. Now that he's bootlicked the question does anyone A) respect him? or B) forgive him for being a cock? Answer?

All: NOOOOOOOOOOO!!!!!!!!!!!!!!!!!!!!

Buzz: (copping his hands together) We hate him even more!!!

Cake: Mighty Joe Young.

Pat: Stupid white man.

Cake: So that happened at the Stone Temple Pilots show?

Pat: Stone Temple Pearl Jam.

Cake: Stone Temple Pontius Pilates.

Pat: Big Chief Boo-Hoo speak big wisdom. STP means Stone Temple Pearl Jam.

Dale: Stone Temple Of The Dog Pearl Jam?

Pat: I think that it's Stupid Tantrum Pissants.

Buzz: Stone Temple Plagarist.

(Laughter)

Pat: In other words FUCK HIM!!! However Kiss at the Concrete Foundation Forum were geniuses.

Mark: You know why that is? Because Gene looks Samoan.

Pat: We can say that Kiss were excellent because they played nothing that was recorded after 1977...and mostly from the **HOTTER THAN HELL** album which was their best album. Let us give Flipside the Kiss set list.

Buzz: **KING OF THE NIGHTTIME WORLD...**

Pat: ...followed by **TAKE ME**; followed by **GOING BLIND** for the first time over; followed by **GOT TO CHOOSE**; followed by **ROCK BOTTOM**; followed by **SHE**; followed by **MAKING LOVE**; followed by **LET ME GO ROCK AND ROLL**; encore is **PARASITE**. Does it get any better than that?

Cake: Wicked Lester!

Pat: Oh, shut up! Stop being so introspectively arty. Wicked Lester was lame! Readership of Flipside is scratching their head collectively saying "What's Wicked Lester? I don't get it!" So, anyway, Cameron Jamie, noted artist, is seated at the table with us.

Cake: He's going to do the Sawed-Off cover. Is that what I heard?

Cameron: It's going to have decapitated white heads on the cover with nose piercings.

Pat: And? And?

Cameron: And pelt and fake eyelashes.

Pat: Decapitated heads and sexy lingerie.

Cameron: And a tiger mask.

Pat: There you go...and a tiger mask.

Buzz: We all have pierced pelvises.

Pat: And we wear them like Gene Simmons did cod pieces in the old days. Gene Simmons, the smallest cock in rock. Since Cake fucked up the first interview what we need is suburban folklore.

Cake: What? About Stevie Nicks?

Pat: What about Stephanie Nickerson?

Buzz: Buffy Saint-Marie?

Cake: Did you ever see that rare Mama Cass doll that came with a turkey sandwich?

Pat: You know - that's not A) true or B) funny. Cake fucked up the last interview which had Gere of Redd Kross telling us all these great folklore stories of Stevie Nicks.

Mark: Let's hear the one about Don Ho.

(I have been told that the party telling the story did not want to be named so I give the party the name MOM.)

MOM: Don Ho The Pee Freak. I saw that written on a sign on Van Nuys Blvd on the side of a building. It said Don Ho Is A Pee Freak.

Pat: Stevie Nicks was writing in spray paint wearing nothing but a (?) gown swishing her petticoat back and forth and spray painting "Don Ho Is A Pee Freak" in the

middle of the night out of her mind on Belladonna.

MOM: There's one Stevie Nicks story that's really good. After one of the Fleetwood Mac shows, she was in her hotel room and she ordered room service and...ten minutes after she had ordered room service they came up stairs knocked on her door and the door was sort of half-way open and the guy went in. The room was completely pitch black and the room smelled like alcohol, like real heavy alcohol...

Buzz: What alcohol?

MOM: Like Vodka or something like that. Anyway...

Buzz: You mean Fire Water... the white man's fire water?

MOM: The guy turned on the light and found Stevie Nicks passed out on a bed with a bowl this big (we're talking huge, people) filled with pork and beans and passed out.

Pat: Surrounded by Vodka bottles, right?

MOM: Yeah. Vodka bottles all around.

Pat: Well, my story is about Don Henley.

Cake: Don Knotts?

Pat: This is a Gere Finely story. Her roommate goes to this club called something like The Bouncing Monkey which is a snootie insiders club. Don Henley has part ownership. So, he goes there and picks up her friend and takes them back to their house and Don Henley's girlfriend is Laura which is Gere's roommate. She thought that she was snorting coke, he pressured her into doing it, and it turned out that he slipped her Ecstasy ground up into what she thought was Coke. She started flipping out, had no idea what was going on, and he said "Okay, I'll put you to sleep." So, she's tripping hard and she's drinking so that she can pass out to get over this. She falls asleep and then wakes up in the middle of the night and Don Henley is laying next to her bare naked pumping furiously away sweating feverishly on Ecstasy, pumping furiously away at his girlfriend. Right next to her in the same bed. And apparently, she later found out that he does this on a regular basis by slipping them Ecstasy and trying to have sex with them. My other Gere Fennelly story about Stevie Nicks is that she was once found...they were looking for her during a recording session and couldn't find her...they went into the parking lot and at four in the morning she was staring at the trees, stoned out of her mind on cocaine, just flipping out and would not talk but just stare at the trees for hours on end. Stevie Nicks, an urban legend, Mark Deutrom of Clown Alley, do have any urban folklore?

Mark: Well, I told Stevie that I'd never talk about it.

Dale: Tell us about the Buddy Miles story.

Mark: Yeah. I picked up Buddy Miles one night at 4:15 in the morning on a weekday. It was a weekday and Buddy was illin' at 4:15 AM. I picked him up and he was hitchhiking. I was driving along and I said "Shit! That's Buddy Miles! I gotta give him a ride!" (Much Laughter)

Mark: So, I pulled over and I said "Hey! Buddy! What the hell are you doing?" and he's like "Man! I need some Sherm's!" (Laughter)

Mark: So, I said "Okay, man! I'll give you a ride to 7-11." We got into the old El Camino and dropped her about seven inches. Took him down to 7-11 and he went inside picked some Sherm's up and then said "Want one mint." And I said, "No, that's okay. If you want to ride somewhere else, then that's cool." Buddy walked off into the darkness to get Sherm's.

(Lots of confused laughter)

Mark: What a good story, huh?

Pat: Okay, Bull Reimus, do you have any brushes with greatness?

Buzz: No, not that I can think of.

Mark: I've got a really good Jimmy Page story, though.

Cake: Oh, I want to hear that!

Mark: I went to my sister's wedding in El Paso, Texas and I was staying at this prized hotel in the downtown area. I've been out getting shitfaced at the bacon-steak type of place and then walk into the hotel lobby and who do I see but Mr. Page totally inebriated out of his mind, Jason Bonham tweaked on cocaine and the other band members fondling each other underneath the table or something.

Dale: Didn't he drool?

Mark: No, that was later. So, I go and get into the eleva-

tor, go up to my room and....these drunken limey millionaires...and Jimmy Page rushes to get the elevator. No doubt he recognized me and wanted to have a chat so...

Buzz: He probably thought that you were Jim Dandy! Ha! Ha!

Mark: So, we go up there and Jimmy Page says to me "You know, I've really been influenced by you all these years and I just want to thank you for everything that you've done for me." So, I just said to him "Fuck Off! Fuck off, asshole!" Actually, I just drunkenly acknowledged him and said "Yeah, all right." (in real bad English accent) and then that was it. That was his brush with fame. If a rock guitarist could ever be a living embodiment of Droopy...

(Lots of laughter)

Mark: ...then that would be Jimmy Page...

(Sound of food being eaten)

Pat: How about the Caesar Romero story?

Mark: Okay, I met Cesar Romero at the Beverly Wilshire Hotel...

Cake: I heard that he likes to eat shit...

Mark: ...and I was at the bar, bars where you can pick up on divorced fifty-three year old women, Cesar came in and he was dressed in a tuxedo because he was going to go upstairs to a tribute for some ex-faded Hollywood star and he needed some change for a card call, so he came up to me and said "Do you have any change?" And I said "Sorry. I only have a ten dollar bill." He took that and fucking walked with that. The guy ripped me off for ten bucks. No, actually he came back with change for the ten dollar bill and he said "Thank you very much." And Cesar Romero, incidentally, is about six foot four in real life and he's such an elegant son of a bitch. He's great, you know? A real class act.

Pat: Did he invite you to his hotel room?

Mark: Don't say that shit about him! He's cool.

Cake: I met Richard Roundtree (of Shaft) and got his autograph. I also have his solo record **THE MAN FROM SHAFT**. It's a great record.

MOM: I met Ben Vereen at the 99 cent store.

(laughter)

Pat: Was he selling or buying?

MOM: This is true! I'm not making this up! He drove a white Lamborghini that was parked in front.

Pat: On Sherman Way. He was probably on Shermans.

MOM: I told him that he was the greatest dancer that ever lived. He gave me an autograph. I went into the 99 Cent store and I was looking for something for him to write on so I found this Wisk in a paper sack and took out the bottle and had him autograph the sack.

(Lots of insane laughter fills the deli amid confused looks on the patrons within.)

Cake: I met Sherman Hemsley when I worked at this record store called Another Blue Meannie Records in Woodland Hills...

Pat: Sherman Hemsley's into little boys and he's into piss.

Cake: ...and he asked me if we had any Crack pipes for sale. He was with his blonde bodyguard who was eighteen years old...

Pat: ...NOT just his bodyguard? More than a bodyguard?

Cake: He was into German Industrial music.

Pat: He's into German Industrial Boys.

This is obviously an edited version of the second Sawed-Off interview. The interview turned into a free-for-all food fight at Canter's and we eventually got kicked out and continued the interview in a bathroom out in the middle of a drug-infested area of Highland Park where Pat Fear went out into the darkness of the night and never reappeared. Buzz, Dale, Mark, & Mackie took off in a heap of dust like a lost episode of Charlie's Angels looking for Pat. I was finally left by myself to sulk and finally transcribe this goddamn thing. Thanks to all for the fun we had.



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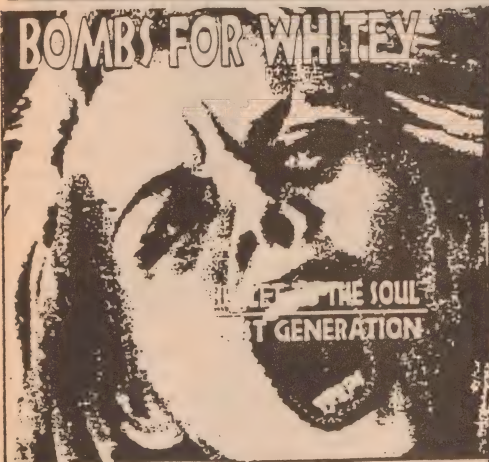
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It's funny that sometimes when you interview a band, one of the most obvious questions when they have an interesting name is "Where did you get your name?". Turns out if I asked this question, we would've gotten into a more political conversation and more of what this band is really about. Inspired by at least one or two member's activist roles against the Gulf War, Contra Guerra simply means "against war". Everything else you need to know is right here. Contra Guerra were interviewed at a vegetarian Indian food place in Hillcrest on the afternoon of Halloween, 1993.

Interview by Ted,
photos by Mara

Ted: OK. We'll start this off in typical Flipside fashion. State your name, what you play, and I guess since it's Halloween, what the best costume was that you have ever seen.
Jackie: Ever, huh? How about last night?
Ted: OK.
John: I didn't see any. I didn't go anywhere.
Jackie: Actually last night was pretty lame.
Ted: I saw some good ones.
Jackie: I've seen better ones than that in Boston. There was this party I went to and there was these people dressed up as a six pack of beer. And they even had a church key, you know, hanging off the back. Oh, and I'm Jackie and play guitar, sort of, and sing. Sort of.
Morgan: My name is Morgan and I play the electric harpsichord.
Ted: You lie.
Morgan: I know I lie. People believe me sometimes when I tell them that.
Ted: You don't tell people that.
Morgan: Yeah I do. I say that I play in a band and they say "what do you play?" and I say the electric harpsichord and it's really cool. I say that I set it up through this distortion pedal and this Fender amp and it's sounds really hot and people go "Really?! That sounds interesting". No. I play the drums and let's see. What cool costume did I see last night? Ummm...
 Actually the best costume that I saw was one that Jackie wore a couple years ago...
John: That's the one I was going to say. The alfalfa chia pet?
Morgan: Yeah! We went to this Pixies concert and Jackie painted herself green and put adhesive alfalfa sprouts all over her body and she was a chia pet! And we were in the pit and the next thing you know, hours later, there's all these San Diego State women and they all have these alfalfa sprouts in their hair.
Jackie: In their sweaters.
Morgan: Everyone had alfalfa sprouts all over them. It was funny.
John: John. I play guitar and sing, sometimes. And costumes? I don't know. I don't go to too many Halloween parties. I haven't seen any Halloween costumes in a couple years.
Ted: And we should mention Ara.
John: He plays bass and his favorite Halloween costume probably has to do with food.
Morgan: Probably a big slice of cheese or something.
Ted: So, first time I saw you guys was a couple years ago at Al's Bar. How long have you been together?
Jackie: About three years. Maybe a little

more.

Morgan: With some personnel changes.

Ted: Jackie, you were telling me how there was some sort of story about how you met at a Samiam show?

Jackie: Yeah. Kevin...

Morgan: I wonder if we'll ever get past this point in interviews where they ask us where we came from. They always want to know where we came from.

Ted: Yeah, but no one knows anything about you guys. I never read anything about you, so I'm just fishing for some information.

John: So anyway... Ara's at this Bible study and he's sitting there and he sees this guy playing "Stairway to Heaven" on the guitar

(laughter) and he goes over and it's Kevin...

Jackie: "Man, that guy can play..."

John (as Ara): "Don't print this, but I used to go to Bible study". (laughter)

Morgan: He's going to kill us!

John (as Ara): "So I thought this guy was really cool, so I asked him and he gave me his phone number and we jammed together a couple times and he lived in Escondido and..."

Jackie: "...convinced him to play in a band, which is not what he wanted to do."

John (as Ara): "He had never been in bands or anything before I met him. And so then a few years later, Kevin moved down here to go to State and we hooked up and jammed together and started working

on some songs. And we were looking for a singer. We weren't looking for a female at the time, but..."

Jackie: He knows this perfectly.

John (as Ara): "So we're putting up fliers up all over the place and we went to a Samiam show and we were going up and asking people 'Do you sing? Do you sing?' and I saw Jackie and asked her..."

Morgan: "...she smiled and we liked her smile."

John (as Ara): "...and we liked her smile. And she said 'I sing.' ". And what else?

Morgan: "And we said 'Hey, we're trying to form a band' ".

Jackie: Kevin thought I was in No Doubt.

John: Yeah. And they found out what band she was in and Ara didn't want to call her because he thought... He was scared to call her. He was like "She's the one who should be auditioning people. I don't want to practice... He was just scared to call her.

Jackie: Which was lame.

John: So she kept on calling him over and over again relentlessly. He went away for awhile and she kept calling, so finally they got together... Jackie worked at Tower with Kristen who was Ara's girlfriend.

Jackie: You're supposed to say "my girlfriend" if you're talking like you are Ara.

John: Oh sorry. (as Ara) It's my girlfriend now and (starts doing an impression of Ara) we were looking for a drummer and Kristen was on the phone and she said "my friend Morgan is a drummer" and...

Jackie: I was talking to Kristen on the phone at Tower in the back room, just rapping and bitching "why can't we find a drummer"...

Morgan: "And I would really like to be in a band with another female"... because that was the thing you were really bumming about. And she was like "Jackie, Morgan, Jackie". The funny thing about that whole thing was Jackie and Ara

were both heavily influenced by punk and when I talked to Jackie on the phone, she was telling me her influences and all of them were punk influences.

John: And you were like "No...No..."

Morgan: I'm like "No, I've never heard of them. No... sorry."

Ted: What were you into at the time?

Jackie: Tell him the line you told me on the phone.

Morgan: She said "If you could be in a band, what kind of band would you want to be in?" and I said I want to be in a band like the Pixies.

Jackie: And I went

"YESSSSS!"

Morgan: But I still got the impression that they were really going for a punk band and I don't play punk. I never played punk. So we're like "OK, let's jam." and me and my friend Kristen were like this was going to be really funny, Morgan trying to play punk rock. And I'm going this is going to be a joke, you know? But I just wanted to play because I hadn't played in a while and it would've been nice to jam, so we played and hit it off immediately. But it was just funny because I was going in there with no expectations...

Ted: Kevin was one of the main people who started the band, why did he end up leaving?

Jackie: He and I used to get together and write songs together and spend days together just completely focused on the music. Whereas Ara was the one who would come in later and learn the stuff that we had learned.

Morgan: Then Ara, Jackie, and Kevin lived together for awhile.



CONTRA GUERRA

Jackie: That was a bad move. That was Ara's dream. To have a band and everybody lived together like the Ninth...
Morgan: And right away I said "Forget that, no way", but they ended up living together and I think that was like...

Jackie: Ara and I always got along great.

Ted: How come Kevin ended up leaving?

Jackie: There was a lot of different things.

John: It was almost like the band broke up for a little bit.

Morgan: First of all, it wasn't him leaving the band like that. Because this was the band he had always wanted to play in. It was his band. That was the key phrase he always spewed at us and he always wanted to have his own band. His own project and we were it. But we weren't going to be that way.

Jackie: There's nothing wrong with that if somebody wanted to have something that they wanted to direct in a certain way, that's fine, but we weren't into... umm.. We wanted to have input. There was a lot of house problems, too. Us all living together, there were personal things getting in the way. Nothing totally personal. As far as house problems like plumbing and things not getting done in the house. It would cause tension between...

Morgan: It all kind of climaxed. We were asked to open up for the Breeders at Iguanas and...

Jackie: We all wanted to do it really bad.

Morgan: We were having a lot of problems staying together and communicating and working together and so Kevin started cancelling shows without telling us and that really bothered us and he started suddenly taking over and not telling us what was going on. And that was kind of a problem. We didn't know what was going on and so he started cancelling shows saying that we weren't ready and we couldn't play them and what ended up happening was we just broke up as a band. Then one time Ara, Jackie and I were talking and we're like we could still be a band, but we could be a band without Kevin. And they had been thinking about this for awhile and I hadn't really thought about it, but...

Jackie: We found John. And John came in the first time and played everything perfectly and it was just like magic. (laughter) And then we played the IMS and it was magic.

John: That was the first show I played. I was only in the band for two weeks when we played that show. We only practiced together three times.

Ted: So what do you have out now? You have two tracks on the "Staring at the Sun, Pt I" CD.

John: You can't get that anymore.

Jackie: There's the single, "Road to Nowhere" with Converter, Sprung Monkey, and ? (Shoeshine Band).

John: You can't get that anymore, either.

Jackie: Then we put out like a demo tape of the three songs.

John: And you can't get that anyway. (laughs)

Ted: And you got the new split single with Inch.

John: And I don't think that's going to last too long because they only printed 500 copies and the bands have 50 of them which we pretty much eliminated between ourselves.

Morgan: And then we're on the "Musica Del Diabolo" thing. And our own single is coming out, hopefully next week on Cargo. So we're coming out with a lot of stuff recently...

Ted: Finally! (more small talk, about the single, and ideas for songs in the future that they were talking about before this interview)

Morgan: So we found these vocals of Kevin and were thinking of isolating the acoustic guitar.

Jackie: And him screaming.

Morgan: And him screaming, putting that on a single as a solo project or something.

Jackie: Kevin was really insecure about his singing and a lot of people like it. I'm probably his biggest fan. I think he's a great guitarist and a great singer.

Morgan: Singing and songwriting, too. He's a really incredible songwriter.

Jackie: We couldn't play together. We couldn't work together, but we're still friendly with him. Things are still real friendly now. Which is good. And I'm glad he's doing the Praeder Willies now.

Morgan: He'll probably put together his own project.

Ted: It's weird that he just got out of a miniature.

Jackie: I heard he wanted to go back to school really bad and finish that up.

John: He had three years on his engineering degree.

Jackie: That's something that's really important to him.

(we start talking about the new single that's coming out)

Jackie: John sings one of the songs on the single and it's his song that he wrote. And the other one is a group song...

John: That Jackie sings...

Jackie: And then there's "Crystal Ball". Which everybody thinks the title is "Upside Down" because it's the only thing they can hear when we play live.

Morgan: Actually I'm

going to play with Drip Tank next week and we might cover that song.

Jackie: I know! Joel was telling me that last night. I think that's pretty cool. It would be interesting to see.

Ted: How is it different working with Drip Tank as opposed to Contra Guerra? You said before that each one of the bands works completely different.

Morgan: Yeah. I mean when I walked in there, they said "OK, well. What we'll do is play... these are some of our songs that you should tape or whatever. And we're planning on writing about two or three new songs in the next week that we want to play for the show...". And I'm like OK, I'm going to learn at least seven new songs for me and I told them and said "well that's good. At least we'll be at the same level, both at the beginning stages".

Ted: It's amazing. They don't even have a drummer and they're writing all these new songs and not even playing the ones off their album at all.

Morgan: The only old ones I'm learning are "Motherlode" and "Shithouse".

Ted: It seems to me that you guys are kind of ignored in the scene down here.

Morgan: I think we started to gain a little bit more (popularity). But it's taken a long time. I think after the last IMS...

Jackie: We got more exposure.

Morgan: People were calling us up after that.

John: Well it took a little while to get the transition in. It's almost like a different band, in some ways. It took awhile to transition from having Kevin to having me, until we are all comfortable working together again. There was a lot of trauma when the band broke up. People are now... people talk now at practice. When we first played, I would never say anything at practice. It takes awhile to get comfortable, but as far as being ignored...

Ted: Being as good as you are, I just can't believe that you haven't had a full length album out by now.

Jackie: I can't either (laughs).

Ted: Especially with those songs you were playing me from that 7". I think if some labels heard that, they'd sign you in no time.

John: Do you know any labels? (laughter)

Ted: But I don't know what would be best for you! A major?

Jackie: Subsidiary labels are pretty cool. I was talking to this girl at the IMS who worked for East/West Records,

which is sort of a subsidiary of Atlantic, I think, and she was really cool. I like all the people that are involved in a smaller label. Not all the people, but I mean the ones that I've met so far are nicer than the big wigs. I don't want to deal with the big guys, really. I'm kind of nervous about that.

John: Also we want to be able to tour and be able to get enough support to tour.

Morgan: Yeah, and also to grow as a band, too.

John: And (enough support) to do an album good enough. We don't want to do an album that sounds like a single. You know, an entire album that sounds like it was recorded in three days, which I think some stuff around here sounds like. An album that was rushed and recorded really quick.

John: The band has been together for three years and had about fifteen, twenty songs before I joined.

Jackie has a bunch of songs on the table, I do too... There's lots of people who write songs in the band. I write songs. Jackie writes songs.

Jackie: Morgan writes. Ara writes, but he hasn't written anything in a while.

John: "Bugs", which is our single is all based on riffs that Ara wrote and we just organized. He almost wrote that entire song.

Ted: Jackie, you're from Boston. You were in the Mighty Mighty Bosstones? Was that it?

Jackie: (laughs) No. I did jam with them a couple times. I know Dicky pretty well.

Ted: You told me you used to be in some band like that from Boston.

Jackie: Bim- ska- la- bim. It's funny because I was really influenced by the Mighty Mighty Bosstones, actually. I wanted more of a harder edge in the band, and at that time they were doing more softer stuff.

Ted: What made you move to San Diego?

Jackie: There's a lot of reasons. I knew people in San Diego. I knew people in Donkey Show, from coming out here on tour and playing with them. I stayed at Dave's house when I first moved here. And then when he moved out I lived in his apartment. I even played with Donkey Show twice. Once with a ska festival up in San Francisco and another time in LA.

Ted: So Jackie, how did the Boston scene back then, you were there when like the FUs were around, right?

Jackie: Yeah. I saw them a couple times.

Ted: How did the scene back then compare to San Diego now? Do you think there's too much attention on San Diego?

John: Too much?

Jackie: It's funny because in Boston there was this group



of like Boston "rock". You know, the Boston rock clique. And then there was like Cambridge core. There was like the hardcore and the rock and roll mix kind of thing going on. And then there was this whole Cambridge side of things that were more like ska bands and reggae bands, outside of that whole "rock" thing. It was separated. And not too many people from each side would go to each show. So it was kind of... I don't know. The times in Boston that I thought was the best, was when it was bands like Native Tongue and I went and saw the Atlantics alot. They were very poppy. Mission of Burma. The older set.

Ted: Did you ever see DYS?

Jackie: At that time, I liked hardcore, but I wasn't into going to shows as much. I did go to a couple when the Proletariat, you know, bigger bands from outside would come in. I saw Black Flag a bunch. But, I wasn't much into the Boston hardcore. I liked more of the pop sounds that were going on. I like the Young Snakes, Native Tongue, and Mission of Burma stuff because it was more interesting. (pause) Oh, like I was saying, it was separated in Boston and here it's more like... I see more faces going to different styles of music. The same faces at different shows. And I like that better. I think people have more of an open mind here in San Diego.

Ted: Do you think there's too much attention on San Diego these days?

Jackie: No. I think there's a good amount of attention.

Ted: Entertainment Weekly had a thing on San Diego. LA Weekly, LA Times.

John: Time Magazine, the one with Pearl Jam on the cover. The had a thing that said "Where's the next scene going to be?". And they said "Believe it or not, San Diego".

Ted: John Reis had an amazing quote in Entertainment Weekly. He said "There's nothing else going on in San Diego that isn't going on anywhere else. It's just that the bands here are ten times better".

John: Too much attention down here? I don't know.

Ted: Everywhere I look, people are talking about it.

John: I think there's just certain bands here that get attention continuously. There's not that much tolerance for any new bands. If you go to the Casbah on a Friday or Saturday, almost the same 20 bands play the same nights.

Jackie: It's like Seattle. They picked out like three bands out of Seattle that they made a major focus on and then there's all these other little bands, even now, that are starting to come out and no one's following up on them. It's almost like, "Well that's over now". I'd hate to see that happen to San Diego because things are going to continue.

John: There's just a lot of bands here that are already out there, already signed, and the ones that have the higher profile and then there's the ones that are coming up sooner that...

Morgan: The next generation.

John: ...the one's that IMS shows. Drip Tank, even though they have some local notoriety, I think they could be bigger next year. Then there's bands that people haven't even really heard like...

Jackie: Charlie Horse are just coming out now.

John: ...bands that only play on Tuesdays and Wednesdays and can't get good shows. Every show that's played, the same bands get to open up for the same shows. And the big events, it's the same four bands that play them. You only have the impression that there's four bands in San Diego. There's other places that people play besides the Casbah. Plus there's that whole rock scene that no one talks about, like Burning Hands. No one really talks about them. It's (the attention) only focused on the alternative scene, but there's all these other bands that are good in their styles.

Morgan: Yeah, I wonder what's going to happen with the

second generation of bands that will be influenced by...

John: Hey, we're a second generation band!

Morgan: I don't feel we are, though.

John: Olivelawn and all that shit are like the first generation.

Jackie: Olivelawn, Fishwife, Rocket, Helicopter...

John: Pitchfork, Night Soil Man, those are the bands that are really successful now because they had all that time and experience being around for a really long time. So in

John: Yeah, but we're called first if there's a woman in the band that comes to town.

Ted: I don't like to "notice" what the sex is of a band member. If you had a black guy in the band, I wouldn't ask "Oh, you have a black guy in the band. What's that supposed to mean?"

Jackie: That's exactly what I said to Chase! He wrote this thing in 360 (a local magazine), "Scoping for Babes".

John: It was an article that said "My theory on why

women in bands have such an amateur approach is that they didn't have female role models playing in bands when they were younger".

Jackie: Which is so lame!

John: He's trying to say that they would have to see women playing something in order to think that they would have to do that.

Jackie: Look at Joan Jett. Look at... there's tons of...

John: Even that aside, he's saying you would have to see an actual woman doing it before you would even think of doing it.

Jackie: And my argument was like look at Billie Holiday, how her influences were like saxophone players. That's how she started to sing. Or Louie Armstrong.

John: It was one of the most bullshit articles I ever read. Probably one of the most sexist things I've ever read.

Morgan: And it's like "amateur approach"...

Jackie: And Juliana Hatfield saying that women can't play lead. That there's no good lead women guitar players. That's bullshit, because I've seen a couple good punk bands...

Ted: Well if you'd notice when I write how Morgan's such an amazing drummer, I don't say "Oh, your the best girl drummer..."

Jackie: Or "You're pretty good for a

girl..."

Morgan: I wanted to thank you for that. I'm flattered by what you write about that. (Small talk about Deadbolt and wacky things that bands do at shows)... We always wanted to get a tortilla maker onstage, making tortillas as we play and then throwing them out.

John: It's not like people are always paying attention.

Ted: At the last IMS, though...

John: That's what I like. Playing for people who have never seen us before, instead of people who continuously go to our shows because then it's just like a social event. (As we're walking back to John's car for a ride back to Morgan's place, Jackie and Morgan tell me that they want to form an all female band someday)...

Ted: Why would you want to do that (my viewpoint is that if you're going to form a band or hire people for a job or something, you shouldn't consciously choose someone on the basis of their sex, but choose whoever best fits the part)?

Jackie: Because there isn't one in San Diego.

Morgan: I think it would really cool to really rock out.

Jackie: There's bands like L7, you know, bands that portray that "We're definitely a female band...". What we want to do is form the band, and have the music out and then have people listen to the music and go "That's really cool!" and then they go "Oh! They're women?!"

Morgan: Exactly. There's a lot of female bands out there, but they're not very good. They're known because they're females.

Jackie: Like that's their selling point or something.

Well that was basically it. Check out their new 7" which recently came out on Cargo Records, their split 7" with Inch on Trademark Records if you can find it, and their track on the Casbah/Cargo Records "Musica Del Diable" CD compilation. Contra Guerra: 4019 Goldfinch Street, Box #277, San Diego, CA 92103



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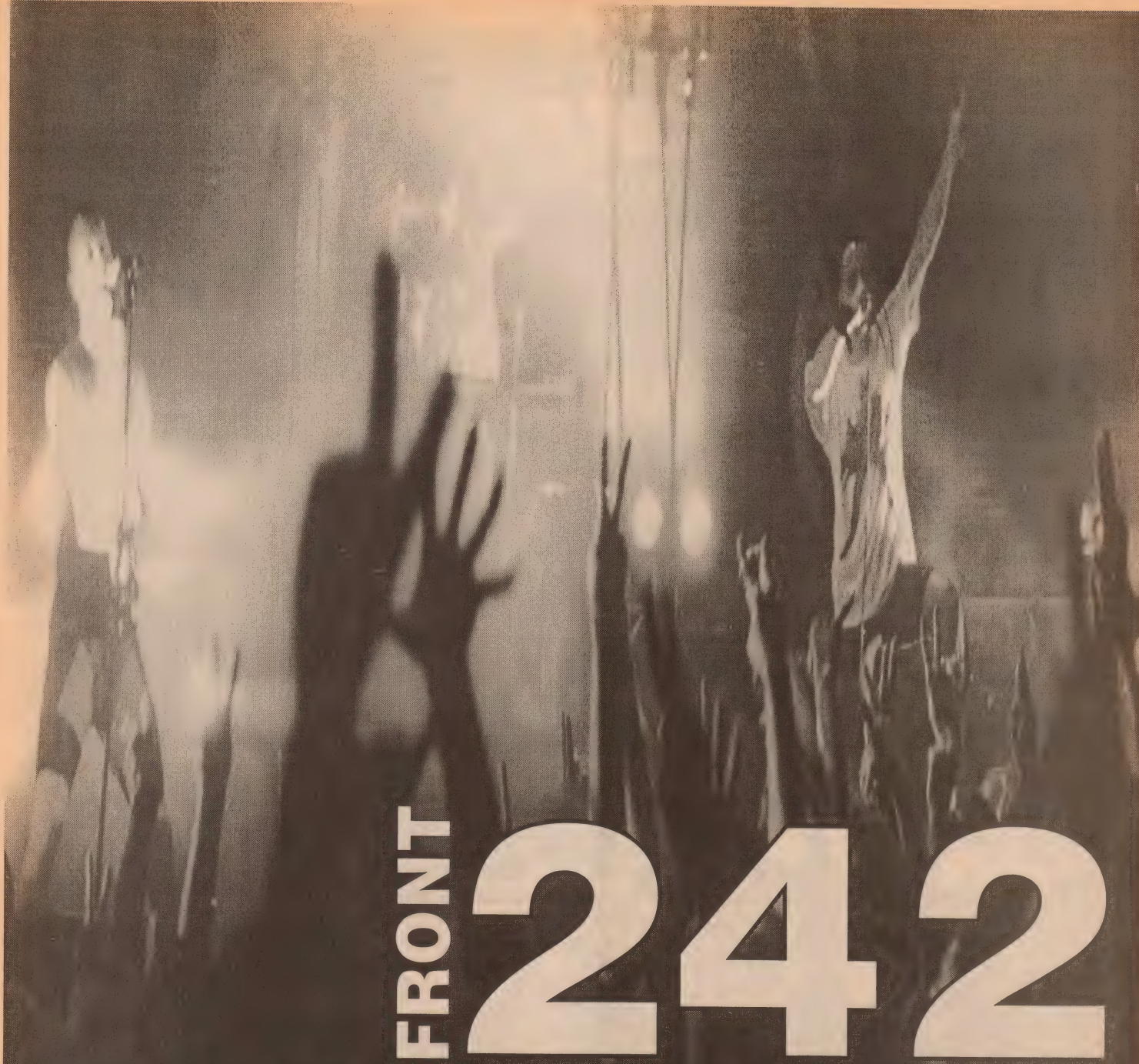
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NOW!





FRONT 242

FRONT 242, like a good piece of architecture, is more interesting than it may first appear. Asside from the dance floor utilitarianism that has made them "industrial" demi- gods what has really earned them their wings in the electronic panthion is their enduring addherence to the spartan conceptual spine that not only ties all their work together, but which also points to a still uncertain future. Like their first five albums, 1993's 06:21:03;11 UP EVIL and 05:22:09:12 OFF are sculptures in sound ment to be enjoyed but not consumed. Noted for their powerful live performances and four very successful semi- inderendant releases, talking to one of their diehard fans before a show is like talking to a truck- bomb driver about to undertake a suicide mission. Since 1991, however, they've been working through, if not for Epic records, and of course the question is: Assuming that everything I've just said is true, how come they're not lame yet? I talked to writer/ performer/ co- founder PATRICK CODENYS at the Hollywood Roosevelt hotel on 11/22/93, and here's what he had to say for himself.

- Interview by Smith and AArtvark,
- live photos by Al, photo at right by Stephan Apicella-Hitchcock



Smith: Do you like Playing in L.A. ?

Patrick: To me it's like, I won't say it's like any other city, but there is a little difference, you see from one show to another it depends if you're in good condition; like last night (11/19/93) we had a lot of fun, I don't remember last time, you know because if you don't have the right monitoring, or the right night, so then if even the audience is great it's a little bothering you and you don't have a good time because there's some technical problem; but last night everything went through very well and I had a lot of fun on stage.

Smith: How many people go on the road to put on a FRONT 242 show?

Patrick: I think ten or eleven, including the band, a little more maybe.

Smith: What was the effect of LOLLAPALOOZA and the READING FESTIVAL on the way you approach your live show?

Patrick: Both were very bad experiences because uh, we played a festival in Belgium and that one was O.K. It's very difficult to set uh, the Cinematographic dimension of a band like FRONT 242 on the kind of animal of a festival, which is like festivals are generally really hippy happenings like that, so, it was very difficult for us to bring that out; plus, generally we use a lot of fireworks and smokes like that to compensate, but it's forbidden in America so we can't do it.

Smith: What will be the evolution of the FRONT 242 live show in 1994?

Patrick: For FRONT 242 in general I would say, because uh, after being ten or twelve years together and being able to give a lot more personalities inside the band I think that now is the time when one guy can make a record, like NINE INCH NAILS, MINISTRY, all those guys, it's like one guy can direct a record, and I think that the flexibility of the tech-

nology of the nineties allows any person to almost set an album the way he wants and, uh, plus with all those multi-media happenings and so I think that we will have like uh, the emergence of four different individuals in this band. So what were gonna do is put FRONT 242 probably in stand by for a year.

Smith: For playing live?

Patrick: Anything, just on standby - everybody's gonna like do their own little project...

Smith: How does live performance affect the songwriting?

Patrick: Well, since the beginning, when we started to play live, uh, we wanted to prove that electronic music wasn't cold. Especially in '81 everybody was saying electronic music is stiff, it's cold, there's nothing happening, and we wanted to bring up something...

Random Hotel Staff Member: Excuse me the dining room is closed.

Smith: OK, were just talking for a little bit, were doing an interview with one of your guests and we'll be done in a minute.

R.H.S.M.: OK, well no. You were sitting here like I thought you wanted service...

Patrick: The problem is that there is music there...

Smith: It's just cause it's quiet in here, it's the only reason...

R.H.S.M.: OK, OK, OK, OK... OK...

Smith: OK?

Patrick: It won't last too long.

Smith: Thanks a lot. (Random Hotel Staff Member leaves) The last question was about how the live show affected the song writing...

Patrick: Yeah, um, so we wanted to bring up the energy level more and make it much more physical on stage to prove that this kind of music could be like having a real show. So what happens is like it goes reverse when you go back

to your recording you realize that live gives you a lot of opportunities to be more spontaneous. So, I must say on the level like the backing vocals for instance there are a

I think that the world of sound is huge, what is exciting is that actually today you have like an opening for ANYTHING. I mean, I feel that we're still NOWHERE in terms of sound, you know?

lot of things that are done in a live spirit. Unfortunately when you work in the studio you can not reproduce the live affect, because a lot of people prefer FRONT 242 live than they like it on the record, uh, that's understandable, but it's different mediums, different supports, different projects, it's like a video - it's again something else.

Smith: What is the process of writing a FRONT 242 song?

Patrick: The idea is the most important thing. The idea is behind everything, there is no musician in this band so we can't... and we don't start like "Hey, I'm gonna play this and you're gonna play that and we'll start a composition." Generally what is important is like what you think, what you feel is the right thing for the time, and we talk a lot and ideas are important. Sometimes it's more emotional, it's one sound that fits well in the

sequence and we build around that, but it's almost like, ahh, impressionism in painting, it's touch by touch like a collage. The sounds are coming together, we have a base, and then we collect a lot of samples and we try them on and on and you have to get used with your ears to kind of find the right type of sound going in there.

Smith: What about for an album?

Patrick: It depends. Most of the time it's very conceptual, we decide we're gonna do "this," like UP EVIL, it had to be rock oriented, it had to be songs, uh, it's almost like an exercise and you decide you're going to use a lot of distortion and trying to go to the dark side. The second album (for 1993) OFF, we thought, Ok, this time we want to have an album that you can listen to from the beginning to the end so we're gonna work like, maybe like an opera with themes coming back. Working like waves so that the theme comes back at the end but it's the same thing as the beginning. So it's pretty much



conceptual, but, um, it leaves, of course, room to some spontaneous way of working.

Smith: How does today's equipment effect your songwriting?

Patrick: I think the equipment since the beginning, even if we are not computer freaks, the equipment was always the purpose of any songs, because we consider machines and computers as tools and those tools provoke a new kind of art, a new kind of musical direction you can take. So equipment is very important in our career, like, uh, now talking about multimedia it's for the first time we feel that we can be closer to the image than we ever have been to the picture, so maybe we will have like, different projects, almost like maybe switch from a rock band to another project.

Smith: What would excite you most about today's instruments if you were starting an electronic band today?

Patrick: Um... (laughs) I would go for computer graphics!!! No, I think graphics is just blooming at the moment and its very exciting, it wasn't at the time we started. What excites me is that still not everything has been done yet, because we are still, like, in the very limited way of working, like guitar, bass, and drums. The four same instruments all the time, and even electronic bands are emulating the rock concept of having the bass etc. I think that the world of sound is huge, what is exciting is that actually today you have like an opening for ANYTHING. I mean, I feel that we're still NOWHERE in terms of sound, you know? Harmony, noise whatever. What I also like is the soundtrack idea of what a song can be or a track can be. Really open. Anything.

Smith: Are you excited to see what the kids will come up with in the next decade who are starting bands today?

Patrick: I'm sure that with the fact that the technology went cheaper brought the music to the street, like with rap music etc. Now I think that one of the next steps, like with all the multi-media elements, that it will bring the music to the living rooms and that also with this interactive stuff like what's happening with SEGA I think more and more kids will be able to do their own stuff, for the best and for the worst.

Smith: What were the advantages of the equipment you were stuck working with twelve years ago?

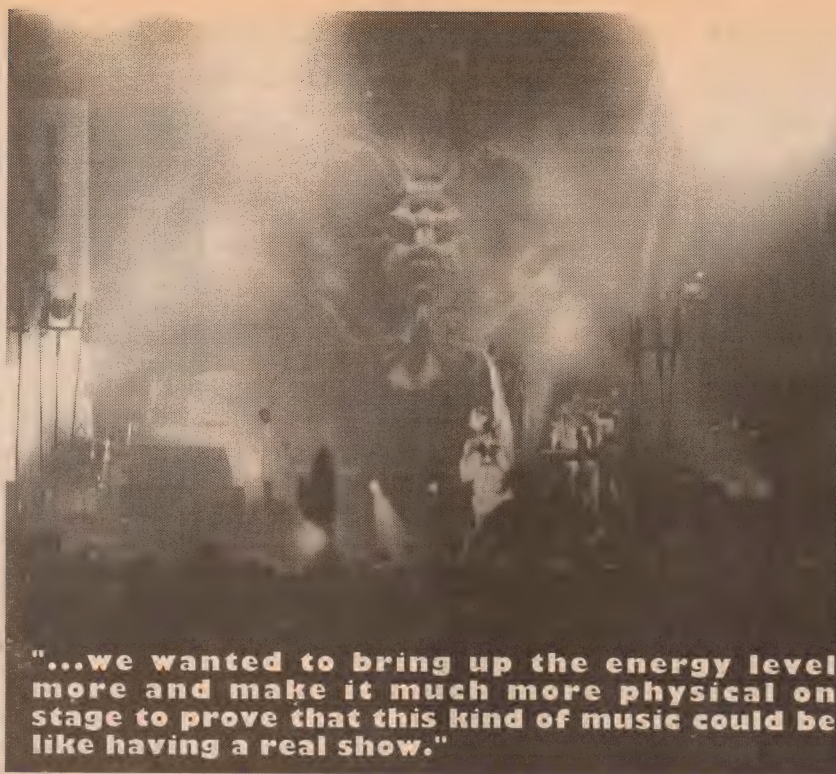
Patrick: (Sighs)

Smith: There had to be some advantages!

Patrick: Yes there were, and actually we're still looking for some old, uh, machines that were sold at the time but that we cannot find anymore. The advantage was that everything, again, was open and that you had to force yourself to find very specific sounds within the guts of the machine. Although today there are so many factory sounds that you can buy the machine and use the factory sounds for your record - you don't have to bother to go inside and try to find, to extract like, the best special sounds of it, and at the time we had that philosophy to have to work a lot before we got our sound. Now, with the new machines even though if there is a multiple choice in terms of factory sounds we still have that behavior, to find THE sound that is special.

Smith: How helpful was Belgian society and the Belgian government to Front 242 in the band's early days?

Patrick: Zero! When we started in '80 nobody would put a cent, would bet a cent on that kind of music, uh, so we never had any kind of support. We're not singing in French, so we don't have like the French community support on a government basis. Uh, the music is not commercial, so no recognition. We didn't have any support, I think the only support we had was the audience, that



"...we wanted to bring up the energy level more and make it much more physical on stage to prove that this kind of music could be like having a real show."

was coming to the gigs, because even the press hated us for years and years.

Smith: What were the advantages of your decade or so of more or less independent operations?

Patrick: The advantage of the eighties... is that, ah, nobody was kind of doing that kind of music. Like there weren't too many bands so there was a space, room to do that kind of music; ahh, also, it gives you more um, power and reaction regarding the traditional rock establishment because you were totally somewhere else. If I had to start today, there are so many electronic bands that are already at a certain level that I wouldn't have the same stimulation but at the time you were really a weirdo and if you didn't have a guitar on stage... forget about it.

Smith: Now that you are working through a major label, what are the advantages of that?

Patrick: The advantage is distribution and promotion. That's it. On a pure artistic level it's a perpetual fight. Because of course they're looking for some commercial issues. It's understandable, and we kind of try to protect the genuine artistic feeling in what we do.

Smith: A lot of FLIPSIDE readers might say that FRONT 242 already has two strikes against it; specifically your an electronic band on a major label. What can you say to these readers that might convince them to give your music a chance?

Patrick: Well I would say that first we've been uh, nine years on independent labels and it's more than any other independent bands would do. Like, most bands are one or two years on an independent label and they switch right away for a major. So we've been like eight years in that area and we're one of the only real underground bands that are still themselves on a major, and we're giving a hard time to our label, so I think that what is important for any band is authenticity; that they keep on doing what they want to do. FRONT 242 is still not in the charts, still doesn't have hit singles, is still not like a famous band because we want to keep that authenticity in what we are doing.

Smith: What have been some of the conflicts you've had working with your label?

Patrick: Uh, everything. I mean, they're looking for hits - they're looking for like, um, when you make a single they're just gonna ask you to put the voices louder, uh, they'll ask you to repeat melodies. It gets to the point that sometimes you have some guy on the phone who's telling YOU "your new record is not a FRONT 242 record!" What does he know about it? I mean, I'm play-

ing in the band! So, it goes to that point, it's that they have a certain idea for what they want and they put a lot of money into the band, and that's great so you can have a lot of access to videos and great people.

Smith: And great studios?

Patrick: No, we have our own studio.

Smith: Did they get you a bunch of new stuff for it?

Patrick: No, we try always to keep a good level in between like the very expensive equipment and the cheap equipment because, uh, there's no point to buy expensive equipment. So we have like a decent mixing desk, uh, we work in digital and it leaves the costs very low, it allows us to do whatever we want because we are there all year. I mean, the key is being independent in what you do - that's the key. If you can provide your own music, your own covers, your own art for shirts or whatever and you make everything at home and you just come to the major label and you drop everything on the desk and you say "this is it, just distribute it!" that's

the best way to do things.

Smith: What role have drugs played with regards to FRONT 242?

Patrick: Um, to my concern nothing, because we are very disciplined people, in general. I never took drugs before in my life, and I don't have the need. But since I was sixteen I have always been in this environment so I don't care if people get shot around me or whatever.

Smith: What was the influence of the RAVE scene on Front 242?

Patrick: I love to dance, and I think that the rave scene is the best dance music we ever had. Musically it's nothing very substantial because when you know how it's made and you listen to it, substantially it's nothing. But to be in a club and to want to have like that physical kick, to me it's the best music to dance on, and I just love rave but it has nothing to do with our music.

Smith: Have you or anyone else in FRONT 242 seen a U.F.O.?

Patrick: No. They've talked about that in Belgium especially. There's some people who saw it. There's an area in Belgium where there are so many cases of UFO's seen. It's close by the German border, even the police went there and some cops were like "I don't know what it is." But there are some books about that, especially in Belgium. The reason it might be is that, uh, I remember when the astronauts were seeing Earth they could see like the Big Wall of China and they could see Belgium, because we're the only country that has lights on the roads everywhere. Here they're far apart, but in Belgium all the roads are fully lit so when you're far away from the country, even for NATO planes, they can always tell where Belgium is because of the light coming out, and so maybe that's one of the reasons that they might be there. Some people might think it's a landing site, I don't know... If there are UFO's, I mean that's another theory.

Smith: What are some of FRONT 242's favorite Science Fiction influences?

Patrick: Uh, of course a guy like (William) Gibson is like, great. I know that the other guys are reading all kinds of science fiction authors like (Phillip K.) Dick and most of them were reading. In terms of movies, I love ALIEN. I think it's a great movie, I like the design, I like the concept. I like the fact that science fiction is dirt, you know. I like the rust instead of nice shiny you know. I like a guy like David Lynch. It's more fantastic than science fiction. BLADE RUNNER's a great movie, of course, but there aren't too many, uh, good science fiction movies I think.

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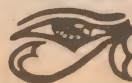
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PSYCHOTIC TURNBUCKLES

FIGURE FOUR BRAIN TRANCE

Steve Danno is the self-proclaimed "manager/distortion channeler" of the world famous Psychotic Turnbuckles, a monster rock n'roll band from Sydney, Australia. An important world-traveler, he was willing to spare a few minutes to share the shocking story of these guitar barbarians from "down under."

- Martin McMartin



Turnbuckles rule the world
This city's gonna bite the dust
It's Albuquerque, Pismo Beach or "Bust"
All these bands try to make me yawn
The Buckles make you feel reborn
Mount Olympus rise... I see Zeus
The unknowns' consultin the stars
I'm the intruder and I rule the world
And we're gonna make a trip to Mars.
Turnbuckles rule the world, yeah the Buckles
We rule rock n roll
The way-out kids think it's hip
To go flipout and take that trip
All these bands say that they're the best
I'll wipe em out just like the rest
Meet Eclipse, he ain't nice
The Wizard puts a spell on you
Georgeous Karl-Domah makes the girls go wild
Funky Towns, all but through.

spot

McMartin:
How is this phenomenon received by the Australian masses?

Steve: They did their first single, "High Energy," and the response was huge. It sold at least 500 copies (!) The second single, "The Crusher/Psychotic Situation" also came out on Vinyl Records, the home of the first Hard-Ons record. These singles got picked up by Survival Records, and in 1986, "Destroy Dull City" was their first big release.

McMartin: Paint a picture of the mayhem that goes down at a "typical" Turnbuckles show?

Steve: I wouldn't even be able to put it into words. It's unbelievable.

McMartin: Please, just give us a hint.

Steve: Well, Ray, from the Hard-Ons actually said that he's never taken acid in his life, but after seeing the Turnbuckles, he knows what it would be like. They are the best dressed band in the world and spare no expense on clothes. Jessie The Intruder, the lead vocalist, will have you forgetting about every so-called wild man of rock you've ever seen. He goes strictly berserk on stage. He's the most unpredictable rock singer in music history.

McMartin: What would be his most obnoxious crowning achievement?

Steve: He picked up the lead singer of the Poppin Mamma's and slammed him three times at the Prince of Whales, a local club. When he can't slam them, he head-butts them. Most bands break up immediately after experiencing the Turnbuckles, due to the humiliation. They have forced into retirement the following bands: The Hit Men, The Lime

McMartin: Many tall-tales surround the mightiness known as the Psychotic Turnbuckles. Can you help the confused kids Stateside sort out fact from fiction?

Steve: The 3rd day of the seventh month, 1984, was the first big show for the Psychotic Turnbuckles. Legend has it that the original Turnbuckles, Jessie The Intruder (Vocals), Grand Wizard Spoiler (drums), the Creep (bass), and El Psychedelico (guitar) were all professional wrestlers/surfers out here in California's Pismo Beach. They had exhausted all their competition, and were casually counting money and drinking champagne on the beach when they heard Men at Work over the radio. Disgusted, they went on a mission to destroy the music business as it then existed. They wrote a bunch of songs and headed for Sydney, which they felt was as good a place as any to start. Eventually, the original drummer, The Spoiler, was told to go crawl under a rock, and he did. He was replaced by "Georgeous" Karl Doma, who was discovered in Ohahu, Hawaii. The bassist, The Creep, slithered away after being cut off like a piece of fat on meat. Shortly thereafter, The Unknown appeared from parts unknown to fill his

Spiders, Screaming Tribesmen, and Tumbleweed. Tumbleweed tried to suck up to the Turnbuckles in a recent Rolling Stone interview so the boys would go a bit softer on them.

McMartin: Would the Turnbuckles lower themselves to appear with any American bands, present or past?

Steve: Possibly. The Stooges, MC5, Blue Cheer, the Sonics, Radio Birdman. Current bands would need to prove themselves worthy of their company. That's proven on the new cd.

McMartin: So, as a manager, what are you doing here in the States?

Steve: Well, I'm handling some details concerning a new single just out on Sympathy for the Record Industry, "Crazy Times Ahead."

McMartin: Sympathy's Long Gone John is obviously a "big man," but how did he get wind of the Turnbuckles?

Steve: As you said, he's a big man. He hears all and he sees all. It just happened. He just appeared. The single's actually from the fantastic new cd, "Figure Four Brain Trance." There's also another single coming out on Hell Yeah! Records. Most studios in Australia can't handle the

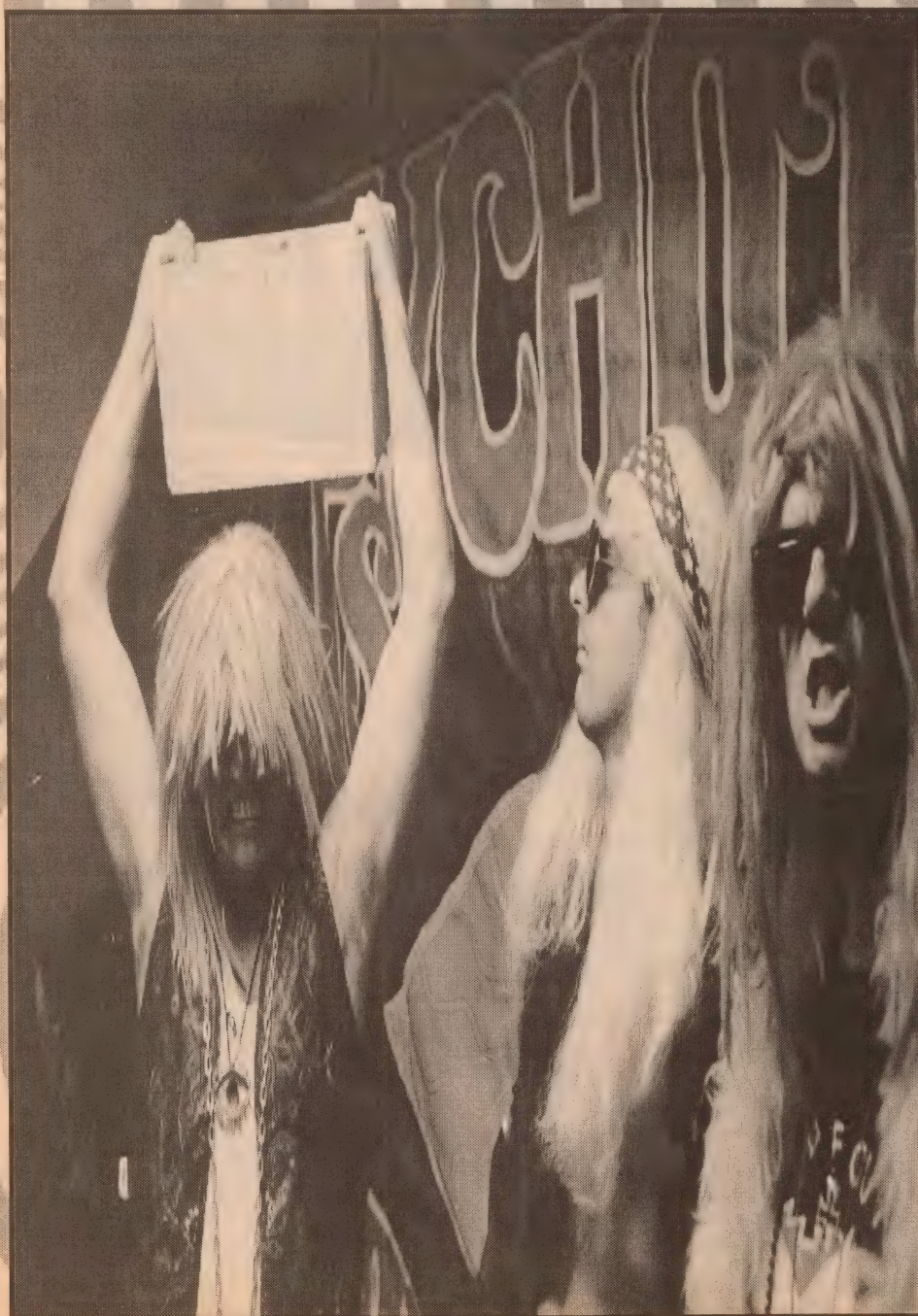
Turnbuckles.

McMartin: Is there any chance the band would ever grace us with a live appearance here in the States?

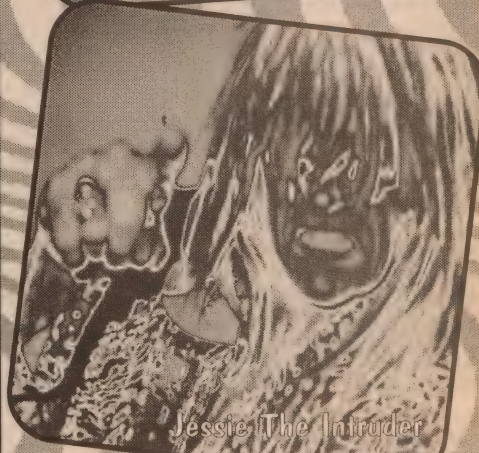
Steve: Hmmm. There's a few ok bands in the States they might play with... The Mummies, for instance. The Humpers... I'll see tonight what the fuss is about with them. Monster Magnet has some nice little tunes. You never know. You have my permission to have any reasonable promoters call me. The boys wanted me to do this interview as a favor for your little magazine. They don't want to see Al Flipside down on Santa Monica Boulevard bumming coins.

McMartin: We appreciate that. Hopefully we can keep the magazine going a bit longer. This might be the shot in the arm we need.

Look for the upcoming singles on Sympathy and Hell Yeah! The new full length cd, "Figure Four Brain Trance" is out on Shagpile, c/o Shock Records, POB 434, Richmond 3121, Australia. The Psychotic Turnbuckles pick up bags of fanmail weekly at: POB Q378, Queen Victoria Bldg., 2001 Sydney, Australia



"Gorgeous" Karl Domah



Jesse The Intruder



The Unknown Purpleflash



Grand Wizard Brain Guitar
and Pizmo Hangman



Monsterland were interviewed at the Whiskey-A-Go Go, with a bunch of obnoxious bands playing in the background.

Interview and photos by Killjoy

Tom: I'm Tom. I play the thing with four strings.

Todd: I'm Todd. I'm the drummer and Tom is the bass player.

Greg: I'm Greg. I'm the guitarist and Tom does the singing and I sing also.

Killjoy: How did you form and how long ago?

Greg: We formed about four years ago.

Tom: Greg and I basically met at school in Connecticut, and were doing all sorts of strange stuff. We finally got a practice space and that was when the real band thing started, and that was almost four years ago.

Greg: Tom and I were just some crazy guys that wanted to play instruments, and were just getting together...

Tom: And we didn't really know how to play the instruments.

(LAUGHTER)

Greg: We would do all kinds of crazy covers and just playing your favorite damn songs.

Tom: When we first hung out, we listened to Neubauten all the time and all sorts of weird shit. We were really into a lot of serious noise bands, because we really didn't know how to play our instruments, but that didn't really matter if you go and play through four distortion pedals. You play that as an instrument, it's not like downstairs, which is a perfect example of what we don't do.

Greg: That's how it formed and then it just sort of developed from there. We had a drummer before Todd.

Killjoy: And how did you get involved?

Todd: Oh, it was actually pretty weird. One of Tom's old girlfriends worked at a record store and I did a lot of shopping there. And I guess our tastes were similar. I came home from school and spent a lot more time at the record store and she called me and asked me if I wanted to jam with them, because they were thinking about switching drummers or making a change. There was a mutual separation going on there, and I did not really know. It was really cool.

Greg: We actually taught him how to play drums.

Tom: Yeah, exactly. We bought him subliminal tapes. We used subliminal tapes at night.

Todd: The Tony Robbins drum tape.

Tom: Exactly, we would go over to his house at night and just tuck him in with a little Walkman and a headset for subliminal drums...

Todd: "You can do it. You can play those drums."

Tom: Boom- shh, Boom- shh, one- two- three- four. We would make up all of these inspirational tapes.

Todd: I think by being the second drummer, it was hard for them to change for me a little bit, because the first drummer was a little more freeform oriented and I was just a little more tighter. I don't mean that in a better sense, but just a little more basic.

Greg: You feel good though, I tell you. I like it when you are tight like that. (LAUGHTER)

Killjoy: And your from Danbury too?

Todd: I'm from New York, which is actually 20 minutes away. It was weird because the Connecticut border is so close to where I live.

Greg: Danbury is right on the border.

Todd: The only thing that really separates it is the fact that you can't buy beer. So, that's the reason why you should come to New York on the weekends, and we have better record stores.

Killjoy: What's life in Danbury like?

Tom: It's pretty cool. We have a really good local thing happening in Danbury. There's a lot of stuff happening in Danbury and a lot of bands are starting to play in Danbury. There are a lot of people who are working at trying to make something happen.

Greg: We are not that far from New York City, so we get a lot of exposure in the fanzines, like the Flipside and Maximum Rock N' Roll reader type of thing. There are a lot of hardcore-based stuff, like Revelation is based out of Connecticut.

Tom: Yeah, it started from this massive straight-edge thing in Connecticut because of the old Anthrax in Norwalk. But Anthrax, that closed down and the straight-edge thing just sort of died off. They all wound up in quicksand.

Greg: The other thing is that there were so many people there. Even out here, there are people who know

everybody in Danbury, because everybody came through in the Danbury area.

Tom: Yeah, it's the best place for bands to play in Connecticut. Bands coming through Connecticut should play there.

Greg: Avoid New Haven!

Tom: They should avoid New Haven religiously, and come to Danbury. It's just because of the people, and there are places for bands to stay, people who will go to the shows and buy records from bands they never heard and buy 7"s and t-shirts. They really go out looking for stuff there.

Greg: And pretty much every band that comes through, somebody has heard of them. There is always someone who says, "Yeah, I'm a big fan of yours." It's because of college radio.

Tom: It's not the next Seattle though. (LAUGHTER) It's probably the next New Haven.

Killjoy: And what's the problem with New Haven, dare I ask?

Tom: New Haven is the classic scene in Connecticut. It was where Miracle Agent came from, and they had the Grotto, and New Haven was suppose to be this arts-oriented city with Yale. But downtown is totally dead, there is no place to really play. The one place there is to play is in a lousy location, and

nobody goes to shows. I've had really bad shit happen to me in New Haven. It's not worth going to.

Greg: It was the place for years to play. But the bands that there are just real assholes. When you play there, you won't draw a lot of people. They don't go

out of their own element. All the bands

there just play their hometown all of the time. They never go out. You are stuck playing with these bands that are so big in their own town, they hate you.

Killjoy: Locals only.

Greg: Yeah, it really is. It use to not be like that but it's really gotten that way.

Killjoy: Okay, how did you guys get your band name? I noticed that was something from Pee Wee's Playhouse.

Tom: It was really funny because I thought it was an obvious reference out of this classic episode that I always saw. Someone who was a really big Pee Wee's Playhouse fan said they couldn't figure out where the hell the name came from. It was just from this episode when Roger the Monster comes into Pee Wee's Playhouse, and can't speak the language. Pee Wee makes a classic wish to Jabi to understand...was it Roger?

Greg: Yeah, Roger the Monster. It was his monster talk, some gibberish that he talked. What did he say?

Tom: The first thing he said after the wish was granted was, because Pee Wee was scared of him, and the Monster said, "Oh Pee Wee, we all love your show. We all watch it in Monsterland." Greg fell off the chair.

Greg: Put it this way, Pee Wee was a great thing to watch in the morning after like a good day of tripping. (LAUGHTER) So, you are like, "That's so great!". It could have been shoes, or something like that.

Tom: There was a bolt of lightning that had the roof of the house split open...

Greg: We didn't even call ourselves that until a while.

Killjoy: Here's your cliché question again, influences.

Tom: It's one of those things where it's kind of hard to say influences and things that you listen to because you like them. It's like where do you really draw the line, because we've listened to so much stuff. We have about 200 hundred tapes in our van. We've been out for two weeks now, and we haven't listened to anything twice. We've been listening to lounge music, Slayer, the



Melvins...

Greg: Slayer, the Wanza Bes, you name it. Just everything.

Tom: Local bands, Fugazi, Swervedriver.

Greg: Archers of Loaf.

Tom: That's our influence! We want to be Archers of Loaf, but we just can't.

Greg: They're okay, they're getting better.

Tom: Yeah, they're getting better. If they just keep practicing...

Greg: Make sure you print that. The Archers of Loaf will get better if they keep practicing. Our influences are not as much as bands we like, as it is bands we hate. Like cover bands, of what we don't want to do, that fuel us more than anything else.

Killjoy: Anti role models.

Greg: Yeah, exactly - not to be like that. Who wants to be that? We just don't even understand that basic desire. We just don't understand those kinds of bands. We come to LA, and LA is rather famous for pay-to-play goofy metal bands. And it's weird, we come from an area where everybody listens to the most obscure stuff, and nobody listens to the same thing.

Tom: You'll go over to somebody's house, and they'll be listening to something. You're like, "What the fuck is this?" You just go over to somebody's house and pick through the record collection, because you don't have enough money to buy them yourself. (LAUGHTER)

Killjoy: How would you describe your musical style?

Tom: I always say that we're kind of like noisy pop. It sounds so cliché to say that, but to someone who has like never heard you before, who has no clue and listens to like Kiss or Whitney Houston, what do you say to them? "Well, we don't sound like Pearl Jam." It's like noisy pop, power-power-pop.

Greg: We got the Whitney Houston kind of pop.

Tom: No, but we always like good pop songs, like Big Black.

Greg: Like Big Black writing ten CC songs. Some people are like a little more punk-oriented. When we play live, I think a lot of people are a little surprised.

Tom: It's funny because we find ourselves in really weird situations like we played a show in New York with Angel Rot, which is an ex-member of White Zombie. They're like totally heavy death metal, and then we would play with Heavenly. And we're like too poppy for Angel Rot and too heavy for Heavenly. It's just really funny because we would find ourselves in the middle of things, like somebody would listen to us and think we sound way too poppy, and somebody who's a real pop-head is going to think we are way too sloppy and noisy.

Greg: We just don't know what to do. We are looking for a home. Some category to put us in, and we'll gladly take it. (LAUGHTER)

Tom: In the California punk-pop tradition, I think some people hear a little bit of that in there, but I don't know if they really hear it or not, or don't know if we are really influenced by that or not. Some people, I think, listen to some of the stuff that we are doing and think that we are blaspheming it. It seems to be that kind of thing where, "Oh, well Green Day is better than that."

Greg: Yeah, and it's funny because I think we are a really good example of an American band. We listen to so much of Jesus & the Mary Chain and My Bloody Valentine, and early Ride. But at the same time we know how to say, "Oh, well that's too wimpy. We can fucking beat that shit." We can be noisy, and Todd can play drums better than any English guy.

Todd: More Tony Robbins tapes. (LAUGHTER) Volume two is on the way for Christmas.

Tom: Well, here's the thing. There are all of these great English bands and then you go see them, and well My Bloody Valentine is not one I would slag, but you go see the Pale Saints and their record is amazing. You go see them live and they're just standing there.

Todd: They blow.

Tom: They blow. And I couldn't fucking listen to them after seeing them live. Ride was the same way. Saw them and thought, "God, you guys suck." And then on this tour, we're playing with funk bands.

Killjoy: Red Hot Chili Pepper reincarnates.

Todd: Not even that good.

Tom: And we're just thinking, "What the fuck?"

Killjoy: So, how many releases do you have out?

Greg: We have quite a few actually. We have a total of six 7"s out. We have the SpinArt CD, the EP, and the album that came out on Seed. And there were a bunch of compilations. We've been pretty active in doing a lot of stuff. Our first 7" came out in 90' or 91'.

Todd: Last year has been the nuttiest. We did the EP and the record in the last 5 months.

Killjoy: How did you guys get on to Seed?

Todd: We paid him. (LAUGHTER)

Tom: We paid him a lot of money. It's a vanity pressing. Greg, he actually developed the patent for doorstops. (LAUGHTER) It was a wedge-shaped doorstop that Greg developed back, when he was about eight years old - and that's where we got our entire career.

Todd: Actually, Greg did the voice-overs for Ponch from "CHiPs". (LAUGHTER) We have to confess, we call California "Ponchland".

Tom: I feel like we are trapped in a fucking TV set.

Greg: We have never seen California. This is our first time in Southern California. It's seems like a "CHiPs" episode. We always watched the 70's crap like "Shazam", "R2", and all of that shit. We actually got to see the Viper room. We ordered the River Phoenix drink and they wouldn't give it to us. They threw us out.

Tom: We asked for a River Phoenix and an ambulance. Actually, it's kind of a shame. It's really creepy to see like all of this stuff on the wall; all of this stuff that people have written on the wall since...I mean it just happened like a week ago. It's kind of rough. That place has become... that's what it will always be famous for. If it shuts down tomorrow, if it's here for 20 years, it will always be the place where River Phoenix died. I mean it's just like another fucking Hollywood Babylon Three. It's so bizarre out here.

Todd: Did we even answer that question? How did we get to River Phoenix?

Tom: What was the last question anyway?

Killjoy: We were discussing how you got onto Seed.

Greg: We played in New York, and they saw us there.

Tom: They signed us because they just felt fucking sorry for us.

Greg: It's kind of cool because we don't feel like we went out of our way like, "Alright guys, let's go get signed!"

Tom: And we had this big master plan.

Greg: Our goal is just to keep putting stuff out and keep writing songs. We are ready to do new stuff. They are just a cool bunch of people. They are more confident than most independents. We've gotten a lot of offers through independents that just can't get their shit together. We are not looking for big money, we just want to get the records out.

Tom: Seed is really cool, because they know they are just a filter between us and the big money guys. Basically, they've never told us what to do about anything. Maybe we're living in a little bit of a naive fantasy world, but I don't think we are, because we know that is going to come. There is going to be some day when we're going to run into a problem with what they want and what we want. It will happen anywhere.

Greg: We've been around and heard bands say, and you name the label, "Oh man, these guys fucked us!" It's basically whatever we feel right doing it.

Todd: They are really great people. They are not looking to sell 5 million records.

Greg: But now we are here in California.

Tom: Yeah, the only thing they did is they made us work out and take dance lessons. After we got through that we were fine. (LAUGHTER)

Killjoy: And what dances did you learn?

Tom: We learned the Hustle, the Mashed Potato.

Todd: They sent us to Arthur Murray. We learned how to waltz and ballroom dance.

Killjoy: And what's this I hear about eight track tapes and the Bay City Rollers?

Tom: Well, the Bay City Rollers was the first record I ever had. And as for eight tracks, they rule. When I got

Dack for Christmas, my dad said, "Here's Columbia house." Where you order 10 records for 99 cents. And my dad said, "What do you want for Christmas?" I said I would take the two Dack records on eight track, and the Village People "Macho Man" album...

Greg: Kiss Alive II.

Tom: And ELO.

Todd: Carpenters, I was a Carpenters fan when I was a kid.

Tom: Todd got a hold of some great eight track players and recorders.

Todd: We have a friend who puts out records on eight tracks.

Greg: It sounds cool, and when that button clicks, and you are just about to fall asleep; you wake up and realize that that's the power of the eight track.

Killjoy: So Ted Nicely worked with you on this last album?

Greg: No, he worked on us.

Tom: We had to show him how to make a record, but it worked out okay. (LAUGHTER)

Greg: Yeah, Ted's great. We had a good time.

Tom: He kept wanting us to sound more like Fugazi, but we told him to fuck off. (LAUGHTER)

Greg: He gave Tom a little wool navy hat and said, "I want you to sing like Ian does."

Tom: "I want you to shave your head."

Todd: Contrary to what people think, he really loves pop music. He really understands how a band can write and he really brought it out.

Greg: Without getting too involved either, he's really more like Coach Ted more than Producer Ted. He would just say, "Go in there and do it."

Tom: It's like, "Remember when you were stuck in the refrigerator when you were really little?" (LAUGHTER) Well, I want you to think about that when you are playing this fucking song AND DON'T FUCK IT UP!!

Todd: It's funny because there were times when you could get him really worked up because he's a grumpy old man. And there was times that you knew you had to lay-off because he was going to freak out. He was drinking coffee at 1:30 in the morning, and we were thinking, "Wait a minute, something's wrong here."

Greg: We did it in Baltimore.

Tom: We really couldn't have had a better experience with it, because they were very, very gentle with us - and they never pushed it in any other way. They never said, "This is the record you have to make." It was more like, Ted came and saw us live, he came and hung out at practice, and he was always saying, "We want your guitars to sound like it does when you are in your basement. We want it to sound like what you guys hear when you are in practice and make the song sort of how you envision it to be." So our input was there. He never said no to us. We would walk in sometimes and maybe we didn't agree on something and he would just be cool.

Todd: He just tried to make sure that we didn't overlook anything. He made us think that to really be aware of how we played our instruments, and he tightened things up around the edges. I know with me of course, since I do the drums. A lot of drummers would probably fight a producer on a lot of the shit because they really take it personal. But he did it in a way that it wasn't criticism. He was just trying to help everybody.

Killjoy: And where do you guys work?

Tom: Greg and I worked at Macy's.

Greg: We were doing stock.

Tom: Oh, come on Greg, don't be shy. We were doing the buying for most of the stores. We travelled the world, the Orient, everything. It was a real drag because you would have to get there at seven in the morning and get on a Lear jet, get paid to go overseas to buy next year's fall oriental rug collection. Greg and I were personally responsible for driving them into Chapter 11. We just blew it, because the whole Ralph Lauren thing was just so bad.

Killjoy: Any closing remarks?

Todd: Closing remarks, yes, yes. I didn't know she was a cop, number one. (LAUGHTER)

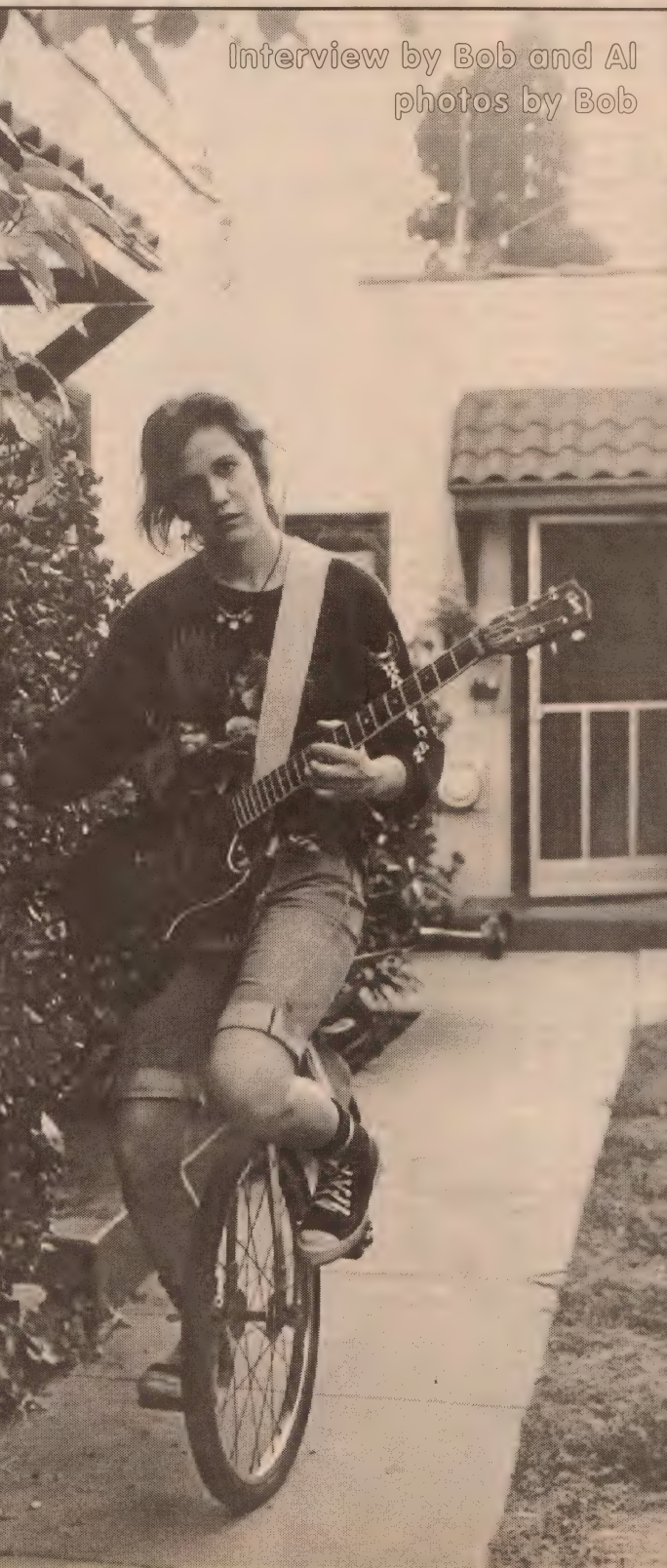
Tom: We don't really have any closing remarks. There never really is any resolution for us.

SYLVIA JUNCOSA

obsessed guitar damsel

Interview by Bob and Al photos by Bob

I was rummaging through the "Used" bin at a local CD store a couple of months ago when I came across Sylvia Juncosa's first solo effort "Nature". Being that I was such a huge fan of hers back in the late eighties, I figured having that album on CD would be a pretty cool thing and I shelled out \$7.99 (a bargain) for the thing. The kid behind the counter said "Cool album" and I said, "Thanks". I couldn't help but take that compliment personally 'cause when I say I was a fan, I mean I went to EVERY show and I tell ya she could really wring some sounds out of a guitar. Sylvia established herself as an Obsessed Guitar Goddess in SWA and while fronting To Damascus (She also served a short stint as keyboard player in an early line-up of the Leaving Trains) and musically I would say that she was sort of a cross between Neil Young and D. Boon with a little Hendrix thrown in for good measure. (Check out "Lick My Pussy Eddie Van Halen" on "Nature" or "Half Man Half Hallucination" on the To Damascus album "Come To Your Senses" and see for yourself.) Over three years ago Sylvia split for a European tour that was only supposed to last a couple of months and never came back. I'd pretty much given up hope of her ever returning when, unexpectedly, I got a message from her just a few weeks after buying that "Nature" CD saying that she'd moved back to L.A. to make music here again. I ran excitedly to Al Flipside shouting "We gotta do an interview!" This is the result:



Al: So, what's your name and what instrument do you play?

Sylvia: Sylvia Valentino Juncosa.

Al: That's your real middle name?

Sylvia: That's my real middle name. I play guitar, piano, kazoo, harmonica, sarod, sitar, drums..... a little bass. I guess I should say that I sing.

Al: What's a sarod?

Sylvia: A coconut and bamboo instrument that's played with a bow. It's a fun instrument to play. I haven't gotten so good on my sitar yet. I need a little more time.

Bob: How did you learn to play those instruments?

Sylvia: I started playing in India when I was there....

Al: Whoa, back up. About three years ago you vanished from the face of the earth. Or from L.A., anyway. Was that a spontaneous decision?

Sylvia: Almost. The people I knew in Munich invited me to live there, for awhile at least. That's an opportunity that doesn't come up all the time. Also, I could play music over there and live off of it, which I wasn't at that level over here. I decided to become a traveling, wandering minstrel. The whole time I was there I didn't have to work a dumb job or something. I was originally just doing it acoustic and two times I had bands come out and we did tours. I recorded a record with one of the bands called "Is" and it was just released in Europe but not officially over here.

Al: You didn't take the band with you?

Sylvia: No, I had it planned out that they would come and go on this tour with me. I left in the spring and we planned for them to come out in the summer and tour and right after the tour, record this record. The drummer was kind of lame. I paid him to play on this record and he started doing it but then we took some time off. Their girlfriends came over and they went traveling around Europe, all expenses paid.... He called me up from a pay phone and said "I'm going back to America now...." and left the record unfinished!

Al: Who was the drummer?

Sylvia: Chris Frye who played on "One Thing" and most of the songs on "Is". Jason Kahn, who played with the Leaving Trains and Joe Biaza, had moved to Germany a few months before I did. We ran into each other and we were both surprised. So, I called him up and he finished the record with me. He learned the songs real fast in the studio, on the same day and everything. He kind of rescued the whole thing. The bass player, Barney Firks, went on the first tour and then went back to America. He also played on "One Thing" and "Is" and he's an excellent

bass player. I would even say that he's as good or better than Flea. Seriously, he can do everything. I wanted to do another tour in the spring of '91 and Barney quit in the middle of that one and went back to America. I continued the as a solo acoustic, which turned out to be a whole lot of fun. It was way easier than doing a band.

Bob: You didn't have to split the money three ways.
Sylvia: And the van. We got rid of the van and got a car. It was so much easier. It was just me and a tour manager guy. The thing I don't like about doing music is that you end up doing so much stuff that doesn't have anything to do with music. The driving, the business.... Suddenly we had time to really see the places we were travelling to.

Al: How did you get to India?

Sylvia: In the middle of all this I went to India. This was right before the ill-fated tour, when Barney left. Right when the Gulf War happened. It sort of ruined our trip because everybody was very anti-America. I was too, but they didn't know that, really. I ended up just telling them I was German. It was the easiest thing to do. It was so hard to explain to people that I wasn't for George Bush or any of the things that he does. I definitely want to go there again.

Al: All these bands in the sixties and seventies, like the Beatles and the Rolling Stones, went there for spiritual guidance....

Sylvia: There is something spiritual there. It definitely starts you thinking. I was all into "asking Shiva for a boon" and everything. There are a lot of cool myths.

Al: Did you go to Amsterdam and check out the drug scene?

Sylvia: Well, that's not why I went to Amsterdam. We played there on tour a couple of times. There is definitely a drug scene in Amsterdam, if you wondering if it still exists. It does. Although, the park is closed up and they sent everybody away. They just moved a half a mile away and the same thing is going on there.

Bob: There were a lot of rumors floating around that you sort of ended up that way.

Sylvia: Oh, that's interesting.

Bob: A lot of people assumed that's why you didn't come back right away.

Al: You were on a drug vacation.

Sylvia: Was that a vacation to recuperate from drugs or to take drugs?

Al: We're asking you....

Sylvia: You probably heard both versions. You know how people exaggerate and get things wrong. When Barney left the tour and three days later I played with Buffalo Tom, my tour manager goes "Sylvia! What happened? I heard all these different stories!" I didn't think there should be any stories circulating, but he had heard that I'd overdosed and was in the hospital. And he heard that I had been having a relationship with the bass player that broke up and that's why he went home. And he heard that I had a relationship with the drummer and the bass player was jealous and fought with the drummer. Or that I was wildly ill and in the hospital. There were like three different hospital versions. All of these were based on absolutely nothing. That might not be true of ALL the rumors about me, but here I am. In good health. That's what's important, isn't it?

Cake: Do you miss playing in SWA?

Sylvia: I don't really think about it much. I don't really miss anything. People would ask me if I was homesick, but I was never homesick. I think about it sometimes and, yeah, those were cool days....

Al: Did you miss going surfing?

Sylvia: That was the one thing I would think of fondly. I tried to get into it right away when I got back. I was dismayed to find that I had lost all of my paddling muscles and my arms turned to butter after ten minutes! Seriously, I could hardly paddle and all these big waves were hitting me on the head!

Cake: How soon do you think your next record will come out?

Sylvia: It will probably take a while. I have to get

some musicians together.

Cake: Do you want to license your old stuff?

Sylvia: Yeah.

Cake: Isn't that what you did on your last record?

Sylvia: They didn't do much for it in the U.S. I think that's why they sent me to Europe. So I wouldn't know that they had done nothing for the album except a single ad in Contrast. That's all they did for that record ("One Thing"). They may as well have pressed them up and then thrown them in the trashcan. Same for a lot of my records, actually. Except for "Nature". That seems to be the only one that people can find in the stores.

Al: So what brought you back here then?

Sylvia: It seemed like the time to come back. I wanted to find musicians and do a record with a band and everything. There's more musicians here. There's more places to rehearse. My amp was still here.... Studios over there are twice as expensive over there. All of these things are more efficiently done here, believe it or not.

Bob: But, you were more popular there and could play larger venues, right?

Sylvia: Yeah, we could definitely headline bigger places.

Al: Is it rough to come back here and play at Raji's and be taken for granted?

Sylvia: A little bit.

Al: It seems like more people get depressed because they're playing the same fishbowl and not getting out on the road.

Sylvia: That's true. You know what I've found, actually, is that a lot of musicians quit when things are going well. Rather than from the frustration of doing it for years and not getting anywhere. That tends to make them either give up early, which are the people who aren't so into it in the first place, or keep on going. I've seen musicians, like members of my band, that come from not doing too well here to stardom in Europe.... Maybe not real stardom, but they treat you much better over there. And that would kind of go to their heads a bit and then they would start to realize, Well, I'm finally doing what I dreamed of doing and it hasn't solved all my problems! Maybe it's not what I really want in life... That happened to me more often, is that people think, "I'm not satisfied.".... That's happened to me several times.

Bob: Will the To Damascus albums ever be available on CD?

Sylvia: This label, Play It Again Sam re-released the first one on CD. They were going to do the second one, but I don't know....

Al: Have you written any new songs that relate to your European experiences?

Sylvia: I've been writing way more music than lyrics, lately. I have to write a song for my dog. I had this dog for a year and I was going to bring her with me to America. She got hit by a car three days before I was going to leave. The people that hit her just kept on driving. They came back to get their license plate that had been knocked off the car and they didn't even say they were sorry. They were so cold. They were inhuman. She died of internal injuries in a couple of hours. She deserves a song.

Al: Since you're essentially starting a new band from scratch, do you have any ideas for people, music or approach?

Sylvia: My music was always varied and sort of complicated. There were dynamic changes and stuff and it's gotten even more that way. Sort of, almost classical sounding with wild things, loud electric things....

Jula: Are you going to incorporate juggling into your act?

Sylvia: That's my new thing, I'm learning juggling....

Bob: Did you ever master playing guitar on a uni-cycle?

Jula: I can play bass on my uni-cycle.

Sylvia: The problem is, when you pedal your knee hits the guitar. I think I could do it if I had a real short strap. I'm sure I could do it.



At last! The secrets of Bad Religion revealed!

by Rev. Gary X. Indiana, B.F.D.

Sacrilege! Blasphemy! A band that calls itself "punk," one of the original hardcore LA bands, a band that rails against dogma and government and conformity etc., a band we call Bad Religion, gets signed! Voluntarily allows itself to be absorbed by a major record label corporate entity! Moloch! Beelzebub!

For how many pieces of silver did they sell the trust of their devoted fans to the evil Antipunk Inc.? Whores! Adulterers! Did they all sign their names in blood on the unholy Contract? Did they wash their hands, and seal their fates? Jezebels! Babylons! And did Flipside, having released a new video of an old Bad Religion gig, become party to this unholy pact? Are we unclean, are we tainted, are we no longer the holy font of punkdom? Que lastima, que dolor! Dios mio!

Having spent sleepless nights, plagued by demonic visitations, succubi, and random stigmata, I decided to look the devil straight in the eye via telephone and ask him, "OK Brett Gurewitz, original Bad Religion guy and Epitath Records owner, just what the hades is going on here?"

Brett: "I did it strictly for the money."

Good God! So is that it in a nutshell? Or am I just teasing you like a sleazy punk rock journalist? To find out, read on....

So how was the tour?

It was pretty good, relatively uneventful, pretty big crowds. I think they were the biggest crowds yet. But of course we toured with Green Day. That was part of it because they're pretty popular too, and us together is a pretty good show. And Seaweed, so that's a pretty great three band bill.

How is Epitath doing?

Epitath's doing great, better than ever. Some records are really taking off like NOFX, and Rancid and Pennywise and Offspring. Even the groups that aren't selling huge numbers like Clawhammer for instance still are doing well by most indie label standards.

So, why did Bad Religion go to Atlantic?

That's probably a question you'd have to ask each band member separately. If it comes down to a vote, every-

body probably has their own motivation. How about if I just speak for myself? I did it strictly for the money.

Obviously Atlantic can promote you better than Epitath, moneywise.

I'm not so sure about that. Money isn't everything as far as promotion goes. Epitath always did a good job.

Then why go there? Did they just give you money up front?

Yeah, when we give them a record, they'll give it to us.

Are they selling Recipe For Hate now or how does that work?

I held on to every record from Generator back. The group requested that I turn it over to Atlantic. So Recipe For Hate switched over to Atlantic mid-stream.

Did they pay like for a new album?

They paid a little something but it wasn't really much. I turned that over to Atlantic simply because the group

wanted me to. If you're gonna discuss money I would've made more money by keeping the record. But the group asked me to so I did.

The reason I'm discussing money is because the common theory is that you sold yourselves to the highest bidder.

Yeah, that we sold out. I'm not gonna argue with that. On the other hand, I have to reiterate, that I'm only speaking for myself. I don't think everyone else in the group would agree with me.

We're catching a lot of flak for signing to a major, and we probably deserve it, and you're not gonna find me being defensive about it. But I will say, that if you dig the music, for me that's the final word.

Why Atlantic in particular?

The different labels the group met with, we liked Atlantic the best. The president of Atlantic seemed to show genuine interest in the group. We seemed to hit it off with him. He's a pretty cool guy, he's a head of the ACLU. He seemed to be genuinely enthusiastic about us, about our lyrics and our politics and so on.



Bobby Schayer Greg Graffin Greg Hetson Brett Gurewitz Jay Bentley

PHOTO CREDIT: LISA JOHNSON

BAD RELIGION



What about the idea of the major labels being evil, the kiss of death, etc., as expressed by some letters to Flipside among other things?

I know that the Sex pistols were on EMI and the Clash were on CBS and probably a lot of the people who are pretty upset with Bad Religion like those bands. I think indie labels generally speaking are way cooler than majors, there's no question about it. On the other hand, almost every indie label is not a non-profit endeavor. Most indie labels make their money off what they do and so, if the indie label becomes successful and the cool music they're putting out gets popular, then, I think inevitably they'll become very similar to a major. You look at Virgin records, started out as a small indie, and I dunno how many years later sold for 750 million dollars and became part of EMI. Before that time that it did sell it really was still an indie, the biggest indie in the world. It begs the question, what is an indie? If the next NOFX record went multi-platinum, like Nirvana "Nevermind", even if I didn't really change anything at Epitath, wouldn't we be analogous to a major label and all the bad things they represent? And if so why, and what is the essence of what makes a major label bad? If it's the fact that major labels put out crappy music, it wouldn't be a fair assessment to say that Epitath is any different than it ever was, but if the criteria for judging a label is that it can't sell a lot of records, then yeah, you know what I mean?

I think about it a lot. In the meantime I'm still running my record company and trying to sign as many cool bands as I can. And if one of them becomes huge, then I'll be happy. I'm not going to throw in the towel and quit.

I guess when bands or labels get big enough they should just quit and say hey, we're just getting too big.

Op Ivy did that, that was cool. But, I would've preferred for them to stick together so we coulda had more cool records. I don't know exactly why it happened, in fact I never talked to them about it, but I heard through the grapevine that they broke up because they were getting too popular and it wasn't punk to be super popular. I guess that's one way of looking at it. There is the notion that a punk rock group will alienate its fans upon getting popular. It's a self-fulfilling prophecy. I don't think that there's anything wrong with it, and I respect it, and I think it's valid. Its something that's been discussed for a long time. I've been reading about this issue in Flipside for, it's embarrassing to say, something like 13 years. And what it means is this, it's very simple: people who decide that they're gonna be punks make a decision to lead an alternative lifestyle outside or on the fringe of the mainstream. They listen to certain types of music that fit their lifestyle, wear certain kinds of clothing that fit their lifestyle. And once one of their groups that they like becomes popular on a mass level, then that group is no longer on the fringe of the mainstream or outside of mainstream consciousness. It becomes adopted by the mainstream. So the individual has a choice, either to reject that band, not because necessarily their music changed, but in order to maintain their chosen lifestyle on the fringe, outside of the mainstream. because to continue to accept that group would mean that they're now a part of the mainstream. It's not their fault and it's not the group's fault. It's just that pop culture is not static. And what was underground or fringe yesterday quite often can become what is acceptable or mainstream today. Some people choose not to reject just because other strangers in the mainstream have decided to like them. But I respect the decision to do that if somebody chooses in order to maintain a rigorously alternative lifestyle. And anybody who chooses to do that should understand that it's a self-fulfilling prophecy,

that you can't really expect an artist to be in control of who likes them. All you can expect them to do is to put out the best art they can.

It seemed like the LA scene when I lived there, and maybe it's typical, maybe half the bands were playing to have fun and be sloppy and drink beer, and the other half were playing because at least in the back of their minds they were thinking gee, I wanna do this for a living and make money and have a lot of people listening to me; and when that happens you're famous!



Bad Religion at the Warfield, San Francisco - photo by Gary Indiana

I never thought well, I'm gonna be a rock star for a living. it never occurred to me that that was a possibility. I knew I liked music and wanted to be involved in it to make a living, and that's why I started a record label. I figured that if my group never could earn me a living, at least I could still stay in the music scene by having a record company. And in the meantime I would have a creative outlet by writing songs for Bad Religion. And if you listen from record to record to record, there was never really a drastic change in style. There was a gradual change in style, and there are those who say screw Bad Religion because all their songs sound the same, and there's also the school of thought who say screw Bad Religion because they've changed and now they sound commercial! But there's probably an equal number of both. And really, I never thought about having to write a song that someone else would like. I always just tried to write good Bad Religion songs. And we've written a lot of them in the last five or six years, and the group got popular. And like I said before, if someone wants to hold that against me, I respect it, and I think it's valid. But it's equally valid for somebody who's never heard of punk rock, who put on the record and enjoys it, to say I like this group.

So you can be a punk rocker and enjoy it or not be a punk rocker and enjoy it, and there's nothing wrong with that?

Yeah, I'll stay out of the loop. It's none of my business who likes me or hates me.

Regarding Eddie Vedder, why was he on the album, tell me?

It didn't seem like a big deal at the time. We became acquainted with those guys on the road in Germany. Actually we were playing the festival circuit over there, and believe it or not, Pearl Jam was opening for us. Actually Greg had met Eddie a long time ago at a Bad Religion show because he had been a fan. And so, you know, we became friends. And then, when we were doing Recipe For Hate in L.A., it just so happened that we were doing our background vocal overdubs one day

when Eddie was in town, and we just invited him down. Like, that day we thought of it, it wasn't like it was some big plan that like, let's get a star on our record and help boost ourselves to stardom, it was just kinda like very spontaneous. We had him on the phone and said well, why don't you come over, we're doing background vocals now. He's like, ok, and he cruised over in his Mazda truck and sang a few lines. If you listen to the record you can't even hear him.

No, you can't tell it's Eddie Vedder, his voice hardly stands out from the other vocals. It's not like you guys invited Cher over to do a duet.

But all those people hate him now because he's such a huge rock star. Not nearly as many people hate him as people who love him. But when we played in Seattle, he came onstage with us and sang one song, and people were flipping him off and spittin' on him and it totally bummed him out. Y'know, for those who think that it was some premeditated plot to break us into the mainstream, they should think about this: if we really wanted to use our friendship to make Bad Religion any bigger, we would've gotten Eddie to let Greg sing on the Pearl Jam record!

And Jonette from Concrete Blond, that's a good scream she does on there, but....

We've been friends with Jonette for about 13 years. Jim Manke, who's in Concrete Blond with her? 13 years ago Jim and Jonette were boyfriend and girlfriend, and they were friends

of me and Greg. And if you look at How Can Hell Be Any Worse, well Jim produced it. So that's been a long-running friendship and connection there.

So what's in the works?

We've got a two week tour coming up in January. We're going as far north as Petaluma, south to San Diego, and a far east as New Jersey.

And with Atlantic?

We're writing songs right now. We'll be recording in April, and I think the record will come out in September. It should be pretty fuckin' punk. I think could be a really good record. It's gonna be a little bit more hardcore than Recipe was. I just wrote a song the other day that sounds like something off of "No Control." Maybe it'll surprise some people.

So there you have it!!

In other shocking Bad Religion news, Greg Graffin is shuttling back and forth from Cornell where he's working on a Ph.D., Jay has left employment at Epitath to be a hockey nut, full-time musician and dad, Brett and wife Maggie have a baby named Maxwell Edison (after the Beatles' "Maxwell's Silver Hammer"), and Hetson, bummed about the Kings' poor playing, is contemplating a cover band called "FarfigNugent." Good Lord.

This is a picture of a band in the middle of the best time of their careers. A time when they just don't give a drunken fuck about anything but rocking out as hard as they can. A time when they aren't afraid of what to say, what to do, and how other bands and record labels will perceive them. A time before they are signed to a major, a time before they even CARE! Check them out now, while they're still spontaneous and before some corporate label takes it all away. Ladies and gentlemen, here are rock's next biggest superstars: Uncle Joe's Big 'Ol Driver!!!!

UJBOD are:

Andrew: vocals, guitar
Dave: vocals, guitar
George: bass
Paul: drums

...and were interviewed sometime in November at the Ould Sod, a bar in Normal Heights which pours the best pint of Guinness in San Diego!

Ted: So you guys recorded last...

Andrew: No, we didn't.

Ted: Yes you did. Dave told me you did.

George: We recorded some singles stuff.

Andrew: We did a recording.

Paul: We did a pre-production demo.

Dave: We did our whole album on 8-track...

Ted: Are any of those songs going to be on your full length album?

Dave: Fourteen songs that sound like shit.

George: Actually we did a bunch of scratch tracks while we were up there.

Stuff we're not going to use, most likely. We'll see.

Dave: It's just a

demo thing. Kind of.

We were there and said "Fuck it."

Ted: When are you going to start recording your album?

George: As soon as our label makes us.

Andrew: As soon as we can get two days off to do it.

Dave: Yeah. All of us got work and shit. Right now, the studio is finally ready to go.

Paul: It's harvest time.

Dave: Yeah. Fifteen track two inch. It's a very rare machine.

Paul: It's the Footloose board.

Andrew: Yeah, it's Kenny Loggins' board and Neil Young's tape machine.

Ted: Is this Chris' (sometime roadie for the Muffs) studio?

Andrew: Yeah. Saturation. It's not Chris', it's Jeff's.

Paul: It's Neil Young's tape machine?

Andrew: Yeah.

Paul: Rad.

George: Our songs are going to sound so weird. Footloose and grunge.

Ted: You guys recorded six cover songs, right?

George: No. We wrote all those songs. What cover songs?

Dave: On that recording? No, we did four. Four got mixed down.

Ted: Are they going to be out on anything?

Dave: Maybe. If someone will pay for it. You buy drinks for us all night and we'll let you have "Two Tickets to Paradise".

Ted: Do you do that? Did you guys record... uh...

Paul: "Free Ride".

Ted: Yeah! That's a great song!

Andrew: (We did) "Free Ride", "Funk #49"... I think we did "Mississippi Queen" when we were up there the last time.

Dave: "Francine".

Ted: What's this whole 70's thing you guys are on? Why do you do so much '70s shit?

Andrew: It's something that started when we started and it hasn't stopped yet.

Paul: Come on! We've done some '80s stuff! "Two Tickets to Paradise" is '80s, isn't it?

Everybody: Yeah. Yeah....

George: "Women in fast trains... Women who sip cham-

paign" What was that?

Andrew: Foreigner.

George: There you go. That's eighties.

Ted: "Women".

Dave: The truth of the matter is, everything after 1983 sucks.

Andrew: Billy Squire, man. We still haven't tackled some Billy Squire.

Dave: We were just listening to that album last night.

Ted: What song did you do for that Topsy Records (Joel from Drip Tank's label) thing? The TV covers thing.

Andrew: Fat Albert.

Ted: Is that ever coming out?

Andrew: You have to ask Joel.

Dave: I talked to Joel once, and he

just said (there were problems)

about money. Drip Tank's rolling again so, there's

other things for them to

invest in.

Andrew: That

was recorded

years ago.

George:

Yeah. A lot of

the stuff on it is

pretty fun, though.

Andrew: We had a chorus

of like fifteen people

singing the "Na Na Na. Gonna have a good time".

road together.

Paul: Not enough happened, really.

George: How can anything not happen?

Ted: Who did you guys go out with?

Dave: Rust...

Andrew: Lucy's Fur Coat. Led Zeppelin.

Paul: Honey Glaze.

Dave: It was a lot of fun. There was

nobody at any of the shows, though.

Pretty barren. Bill Saliva put it on. I

guess Darren who ended up leaving

there started the whole thing and we

would show up at this one club

and... Perfect example of what

happened on it: We showed up.

It was a Thursday night in

Phoenix. Really cool club. Twenty-five cent drink night

and everything...

Andrew: He (the club

owner) said "We usually

pack them in. We have

four to five hundred people

show up".

Dave: And there was nobody there.

And they sent out all these really cool

handbills...

Andrew: Somebody happened to stumble into the office. Somebody goes into the office and there was a copy machine and all the fliers that they had sent out for the show...

George: ...were just sitting there.

Dave: They had like three of them posted up inside.

George: They probably did those as we were walking in.

Ted: Did you guys get one bus and do one of those bus

trips?

Andrew: No, they all had their own vans. We free-

loaded.

Dave: We went from band to band the whole way.

Ted: Who was your first drummer and what happened to him?

Dave: Steve Carner. He blew up.

(laughter)

Andrew: He exploded. He spontaneously

combusted.

Ted: He choked on someone else's

vomit.

Dave: No, that was our second drum-

mer.

George: Yeah. It was a freak gardening

accident.

Dave: Yeah. Steve Carner. I've played

with him for a long time.

Andrew: He was a super good drum-

mer. (in British accent) Great drumma.

Great, great fucking drumma.

George: Good kisser, too.

Dave: Real nice guy, too. Real level

headed. Never flew off the handle once.

George: Kind of like all drummers.

Dave: Totally agreeable. Did anything

we said.

Andrew: He was a cymbal happy young

man. Steve was. Still is. He's in

Motorcult now.

Ted: So Paul, for the record, because

no one outside of San Diego probably

knows, what happened with Drip Tank

and how did you end up with Uncle

Joe's?

Paul: How? I had to beg and plead.

Dave: Andrew and

George: Oh right. Yeah. We had to tie

him up and send him over.

Dave: (into the mike) For the record,

fuck you Paul.

Paul: They did ask me. I played a New

Year's gig with them and I think I played

a second show with them. I don't

remember what it was...

Dave: The Texas Teahouse. The Good

'Ol Boys.

Paul: They had asked me and asked me

and asked me and asked me...

Ted: What happened with Drip Tank?

Paul: I just had to dump it.

Ted: Nothing was happening with them

for a while.

Paul: Yeah, even things are happening

now, but I can see that something took a

left turn and I didn't feel like driving that

road.

Ted: You didn't want to be in two bands like every other

guy in San Diego?

Dave: No!

Paul: I did seriously consider maybe I could do that, but

I don't know. Uncle Joe's is really busy and I don't

have...

Ted: I think there's too many people doing two or more

bands at once. It's hard to make it work.

Paul: And even that, as nice as I can say it, there's a

psychological thing about Drip Tank that's worth two

Dave: That's probably the most fun we ever had record-

ing.

Andrew: Paul dragged that one out in Arizona.

Paul: And Bellingham.

Andrew: We pulled them all out of the bag for

Bellingham.

Ted: Yeah, you guys went on a little tour, huh?

George: A couple of them.

Andrew: The Southwest fiasco.

Ted: What do you mean by "fiasco"? Anything happen?

Andrew: All kinds of things. There was 25 guys on the



bands. These guys give me a little bit more space.

Andrew: I heard that they kicked Ely (ex-Truman's Water) out.

Ted: Yeah, Morgan from Contra Guerra is filling in for now.
(more small talk)

Ted: So umm. Here's another question that relates just to Dave. Sorry you guys...

Andrew: That's alright. I'm already the poster boy, we might as well let him...

Dave: Ted's just trying to butter me so he can stay at my house tonight.

Ted: Actually, I do need a place to stay.

Everyone: Ah hah!

Ted: But I don't want to see your three balls.

Andrew: You don't have to see them. Feeling them is twice the fun.

Ted: Do you ever tell girls you have three balls just so you can get them to look at them?

Dave: No. I used to do that, though. So they would at least cop a feel and I might get lucky after that. I haven't done that since I was...

George: A couple years ago?

Ted: Do you want that in the interview?

Dave: No.
(laughter)

Andrew: Put it in anyway, Ted.

Dave: Either I'm well endowed, or I'm a freak.

Andrew: Oh, he's so proud of his genitalia that he plays with them at the dinner table!

Ted: Can I take a picture?

Dave: No. I quit doing that with boys a long time ago.

Ted: Do you want to talk about the Soul Asylum/Dave Pirner thing?

Andrew: That's actually a pretty good story.

Ted: OK. You tell your part of it.

Andrew: So my friend who works for Sony, he took me to dinner with those guys, just out on 65th Street or something. Some pizza joint. And we're sitting there talking and I'm sitting there with Pirner and a couple record company people. And I'm sitting across from him and he uh... I actually watched him eat a whole meal down at Club 860, and then we went to the restaurant and he ate a whole meal again. That was before "Runaway Train" became the runaway success that it is. So anyway, I asked him if he remembered Dave... no. I asked him if he remembered your (Dave's) grandfather, Mel Jass, who is somewhat of a celebrity in Minneapolis/St. Paul area. What was he?

Dave: He was a TV/radio announcer, commercial man, talk show guy.

Andrew: It turns out now that frats have Mel Jass days.

Dave: Mel Jass parties, yeah. They wear like white patent leather belts, white patent leather shoes, and really bad polyester suits.

Andrew: Anyway, I asked Pirner, I said "Hey man, do you remember this Mel Jass guy?". And he goes "Mel Jass!". And I say "Do you happen to remember Dave Jass?". And he said "Dave Jass! What's that guy doing? Do you know..." and he was totally into it, you know? He said "I thought that guy was going to be a big rock star someday". So anyway, we gave him a 7" and we're talking for a little while and he remembered being in art class with Dave Jass, and Dave was on acid back in the corner in the classroom and he was writing poetry and the teacher made him stand up and recite poetry!

Dave: While being on acid!

Ted: Do you remember that?

Dave: I remember just being on acid all the time in high school.

Andrew: So anyway, we get done eating and drinking and stuff about an hour and a half later. So I had been trying to call Dave the whole time and he had his phone turned off because he didn't want to answer it and he was only about six blocks away, but Pirner came up to me and said for me to warn Dave that he was going to call him up for an encore. So he did.

Dave: "Rhinstone Cowboy".

Andrew: Dave put on Pirner's guitar and the thing sinks to his knees.

Ted: So Dave, you were in a band with Pirner?

Dave: No.

Ted: Well, explain that.

Dave: You tell somebody something and the story grows and grows and grows. What happened was we had a mutual friend... Phil Vonn, and he was a bass player and I jammed with Phil and hung out with these other guys and stuff. Phil kept saying "You should get something going". And I wasn't doing much. Just a lot of drugs, just getting fucked up and hanging out. So I went over and we jammed in this basement one day and that was with Pirner.

Andrew: Didn't you play some Ramones songs or something?

Dave: I don't even remember what we played.

Ted: Was this before Soul Asylum? After Loud Fast Rules?

Dave: It was somewhere right around there. I'm not sure.

Andrew: Was his hair disgusting then?

Dave: No. Check this out! His hair was totally short and I jammed with him like two or three times. He didn't want to hang out and shit because he was getting his shit together. He wasn't drinking. He wasn't doing no drugs or nothing. And at the time I was a total fuck up. So there was just no way it could happen. That's what happened. That's it. No, I didn't play in Loud Fast Rules. No, I didn't play in Soul Asylum.

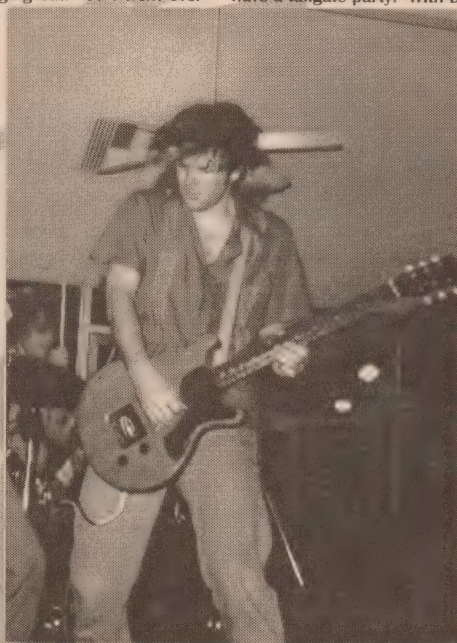
Andrew: I asked Pirner to describe... Somebody next to him was listening to our conversation and said "Who's Dave Jass?". He (Pirner) describes who he (Dave) looked like and that's how I knew he was talking about this guy. He goes "He's got these big lips. He looks like some weird mix of Steven Tyler and Mick Jagger, only beat up or something!"

Ted: Oh! We have to talk about that! I forgot about that!

Dave: Oh no!!!

George: Dave getting beat up!

Dave (to Andrew): Shut up!!!



Andrew: Come on buddy! I got stuck with the LA Times. You get Flipside. That's all there is to it.

Ted: You have to give me the full report. The real story.

Andrew: I don't remember enough of it to actually...

Ted: The San Diego Music Awards. What happened?

Paul: Well we didn't win and...

Dave: We were jealous! (pounds on the table) I was sooooo jealous!

Ted: What were you up for?

Dave: We were up for "Best Rock Band". But you see, that doesn't count for

us, because we're not a rock band.

Ted: Well what are you?

Dave: We're a rock and roll band. Big difference.

Andrew: Get this fucking guy out of here!

Ted: Andrew, you know what happened. What happened?

Dave: He doesn't know what happened! He was in the back so fucking...

George: We were all in the back laughing so much.

Andrew: I fucking watched the whole thing.

Dave: He was in the back so drunk, I asked Paul to fucking keep an eye on him because I thought he might get out of hand.

(laughter)

Andrew: Did you really?!

Ted: No one is going to know what you are talking about unless you tell what happened.

Andrew: OK. Here's the deal. The San Diego Music Awards. We start off going... We were amazed we were nominated in the first place and we thought it was kind of funny, so we thought we'd go and watch, since it was free and everything...

Dave: In our tuxedos.

Andrew: It is such a prestigious event. We decided to have a tailgate party. With Deadbolt.

George: Who didn't show up.

Andrew: They showed up at the very end.

Ted: Well Deadbolt is famous for not showing up at drinking contests or parties.

Andrew: Anyway, we consumed huge amounts of alcohol in the parking lot.

Dave: I only had three beers that night.

Everybody: Oh yeah.

Ted: Yeah but how many pints of vodka did you have?

Andrew: Most of the empty bottles are still in the van, because the van blew up that night later on. That's like another story. So we got real drunk outside the thing, across the street, and stumbled in there in our bad tuxedos. Anything else that happened, happened real quick and I don't think it really ruined anything.

Paul: You guys had a hidden agenda all along.

Andrew: Oh yeah.

George: It was a boring

awards ceremony.

Andrew: We knew it would be.

George: And the sound was kind of eeehhh.

Andrew: We went in right after it started. And we hung out in the back. There are these people who were very nicely seated and minding their manners...

Ted: Where was this?

Andrew: At Humphrey's, outside. All these people are being real good and there's this huge crowd of bands. All the band people were all in the back by the bar. This huge throng of these completely drunk idiots.

George: That would be us.

Andrew: And we were among many of the same. Everyone was being rude and not listening to anything going on up there and not paying an ounce of attention. At one time, Dave and I walked up the back to watch from the top as Tim (Mays) got his award and all that stuff. And it was right after that, they delivered the 1-2-3 punch of the history making session or whatever the hell it was. Anyway, it started off with Rocket winning their award and that was kind of... I don't know. They tried to cause trouble, didn't they?

Dave: Yeah, but they didn't...

Andrew: They kissed and stuff.

Dave: Said "Fuck".

Andrew: One of the little presenter girls, Miss Spring Valley or something like that...

Dave: Ripped her earring out.

Andrew: Then what happened, Dave?

Ted: Didn't Harley from Deadbolt accept their award or something? "This is for the whales..."?

Dave: "Free Willie!"

Andrew: And then what did Les say? He started to walk away and then walked back up to the mike and said "Fuck you all!!!".

George: Didn't somebody say that we were all going to get laid? "We're all getting laid!"

Dave: And then, then they had "Best Rock Band". And the Beat Farmers won it. That was our category. We were the losers. I'm the jealous guy.

Ted: What happened?

Dave: I got really upset and jealous, right?
(laughter)

Andrew: This is your chance to set the record straight, man. You know, your sarcasm isn't going to come out in this interview.

Dave: Johnny Donhowe (FuF) just looks at me and says "Hey!". And I'm like all drunk and fucked up and like "Hey!". And the next thing I know he just picked me up and got me over his shoulder and we're cruising down the aisle. And I'm going, "Alright..." and we're going to go down there, we're going to get stopped and turn around and walk back. He dropped me off at the bottom of the stairs and nobody was there. So I walked up onstage and the Beat Farmers were standing right there about to go up and I just walked up to the microphone, gave a little tap on it, and the first thing that came to my

mind was "Fuck dinosaurs", so I said it. 'Cause, you know, they haven't done shit this year. They're a great band, but...

Andrew: It seemed like a token award.

Dave: I talked to most of everyone in that band the day after.

Andrew: I ironed it out with the bass player, he ironed it out with the guitar player.

Dave: Rainy just said "Hey. We're notorious for that kind of shit. Don't worry about it". So I walked down off the stage and... well, I fell off the stage...

Andrew: Well I came up and started dragging you off, remember? I was way up in the back and I ran down the aisle, went right in front of the audience, got up onstage and started pulling on her lapels and I pulled you down and I fell down too, though.

Dave: So then we walked back up. And some people were like "Hey fuckers! Boo!". And whatever....

Andrew: So we went back to our little crowd and started drinking again. Then what happened?

Dave: Yep. Didn't get cut off by the bar-yet. Actually not all night!

Andrew: We were getting free drinks because Relativity was buying.

Dave: Then it came up for like "Best Hard Rock" or metal thing and then they announced Asphalt Ballet. Everybody knows those fuckers moved to LA years ago! So, who's standing there but Johnny who looks at me and I just go "Hey, why the fuck not?" So he grabs me and we go down walking down again and for sure, somebody's going to stop us. Right? Nobody stops us. So I walk up there and I said... Actually, I was really nice to them because I said "They used to be a pretty cool San Diego band, but now they're not." That's all I said. And I walked off. Then one of the little cheerleader girls must have liked one of the guys in Asphalt Ballet, because that time she fucking pushed me down the stairs. And by that time, all the long haired, fucking metal guys and their tight pants, their like all up in front. It's like the big event and they're all like "Hey you fucking assholes!", screaming and shit. I just walked up. I was laughing. We went up. And then time number three! Then they announced that the Stone Temple Pilots won. And there's all these good San Diego bands that are at shows, they support San Diego.

Andrew: Regardless of originality, if they totally were playing all the time and worked their way up a band from San Diego would...

Ted: But there's a whole "rock" scene that's totally apart from everything else.

Andrew: Well if one of those bands won and they worked pretty hard, then they wouldn't deserve any shit.

Ted: There was a petition to get them off the bill.

Dave: Yeah. Two hundred people signed it or something.

Ted: So then....

Dave: That time I went down. Johnny again picked me up, was carrying me down and that time there wasn't security there, but Kevin Helman was there, the guy that put on the whole thing. And so we get down and he's like "No. No. No. No." and stopping us. I'm still on Johnny's shoulders, so he sets me down and he's (Kevin) like "Hey man, you guys can't go up there. Stop this. This is shit." We're all like "Hey. Don't worry about it". Then Johnny's saying something to him and I kind of tried to cruise around to him and he grabbed me with this arm and I just stopped, you know? And backed up and he said something and...

Andrew: The guy books Chillers (a very weak club).

Dave: Johnny was like yelling something at him and then he's looking at me yelling and I'm just "Hey man, whatever..." He didn't even touch me. The next thing I know, I just saw something out of the corner of my eye, and it was one of those long haired motherfuckers came off of the chair and cold cocked me. Didn't quite catch me, but tagged me right behind my ear with his elbow. All I know after that I was on the ground, getting kicked, getting punched...

Ted: Wow. So was it several people ganging up on you?

Dave: Oh yeah. The crowd just jumped in, man.

Andrew: I was down there pulling people out.

Ted: It got you a lot of publicity, didn't it? Haven't people been calling you?

Andrew: Nobody calls us.

Ted: Well you've had a lot of interviews, though. The LA Times thing...

Dave: That was all coming around before that awards thing.

Andrew: What happened was that he came down that weekend and Tim had hooked the writer up with me and

a bunch of other people, he interviewed a lot of people, but it just turned out that weekend and he was down for the music awards at the same time doing all these interviews, so we wound up in it.

Ted: I thought all of a sudden you were getting all these phone calls...

Andrew: No. Not nearly that exciting.

Paul: Yeah, Hard Copy called.

Dave: New York Times. National Enquirer.

Ted: America's Most Wanted. "Do you have any pictures of Dave Jass?"

Andrew: Did you see the Reader picture? Curled up, black and white shot of Dave on the ground, getting pummeled.

Dave: Lucy's Fur Coat used it for a flyer.

George: I like the caption that came out of the Reader. "Now there's a jealous guy. I wonder what loser band he's in?"

Dave: That's great. That's in our promo pack.

Ted: So where was your first gig?

Everyone: Chabalaba.

Dave: When we took the show, we didn't even have a bass player yet.

Andrew: We were going to play without one.

George: Really! That's how come I got in there. It was one of those backs against the wall.

Dave: George was number twelve. We tried out fourteen bass players.

Ted: What do you guys have out now?

Dave: A single.

Ted: The split with Ghetto Schiest, right?

Dave: Yep. That's it.

Everyone who was going to put out a single by us is LAG-GING!

(we reload on drinks, Dave buys a Thomas guide from someone who came into the bar)

Ted: Lets talk about jamming with other people. You had Frank from Blondie join you onstage.

Andrew: Frank Lafonte.

George: Finally showed up.

Ted: How did that come about?

Andrew: We talked about it for a quite a while.

Dave: Mike Page over at Scott's Guitars was a good friend of his and he had seen our band and really liked us. Remember when we first met him? It was at Bodies or something?

Andrew: Great big guy. Used to play bass for Iggy Pop.

Dave: So he brought Frank down once to see our band. After the show we got to meet him and talk to him a little bit and stuff. And we're all like "Hey, you should play a song with us or something sometime". He just goes "Yeah, sure. I'd love to." And it was like "OK. What song?"

Andrew: Everytime you'd hit him with one, he was like "I don't care. Whatever."

Dave: I know, but he'd always say "I'd really like to play 'I Know, but I Don't Know'".

Andrew: Oh. He told you that?

Dave: Yeah.

Ted: He did that song with Gnome, too, the next day.

Gnome: recorded that song, too.

Dave: That's lame.

Andrew: That was a long time ago when we talked to him about it. It took forever to get the guy down there. He finally called me the afternoon of our IMS show and he said "I'm going to be down there tonight. Do you want to do that song?" I said OK. I didn't remember it, though.

Dave: We hadn't played it in like three or four months. We just figured he would never show up.

Andrew: I didn't even know how punk rock that guy was until he got onstage. He takes my guitar and just went "Waaaannnnng".

Ted: He was falling all over the place. I was right up front and the next thing I know he just throws me out of

the way and jumps onstage.

Andrew: He kept telling me "Let's fuck shit up! Let's fuck shit up!" over and over again. Most people they sing and play a little bit, he would just like play a chord and hold on to it and sing a line and it would be feeding back. (lots of small talk about just about everything and some more drunk stories)

Andrew: Paul, when he asked you how you got in this band, you didn't even talk about how we had to kick out another guy to get you in this band. The (?last drummer) was starting to get burnt. He couldn't be around drugs and alcohol and stuff and finally we just got down to it and said "Why don't you just go?" and he said OK and he went... What other bad things have we done?

George: We can tell him about the show in Bellingham.

Andrew: That was awesome.

George: That was great.

Andrew: Doing Kenny Rogers.

George: Judas Priest. Kenny Rogers.

Andrew: The bartender came up to us and said for every ZZ Top song that we played, He'd buy us a beer.

George: And did we come up with a few!

Ted: You probably came up with ZZ Top songs that they didn't even know.

Andrew: It was awesome. There was no one there, but it was great.

Dave: We played with the Lawn Darts.

Andrew: The Lawn Darts. These guys...

Ted: How many ZZ Top songs did you end up doing?

George: At least four.

Andrew: Four or five. We did "Tush", "LaGrange", "Francene", "Just got Paid".

George: "Tube Snake Boogie".

Andrew: That was awesome. We played with this band and they were super nice guys like...

Dave: They were a good band, too.

Andrew: The guy who owns the bar next door, the Three Bees, which Paul went into, I didn't go in there, but the guy that owns it or runs it or books it or something is in the Mono Men and one of his former pupils was in this band that we played with called the Lawn Darts. They were cool to watch and stuff. They did a couple Clash songs and then we played and they were cheering right up front for us and they got up and sang "The Gambler" with us. And then they insisted afterwards, they said "OK you guys. You're coming over to our house and you're going to drink a shitload of beer".

George: We had no choice.

Andrew: They took us twenty miles down the road to their place and we drank a shitload.

Dave: Three cases of Rainer Beer at 3 o'clock in the morning.

Ted: Now I did not mention alcohol at all. So don't say that all I ask about is alcohol. Every story you tell involves drinking.

Andrew: OK, we did it again. And their yard went right down to the train tracks. So it's starting to get kind of looney in there. We're starting to throw things around. I don't think I started it. Someone else did.

Dave: No. One of the guys from the Lawn Darts had this music...

Andrew: The had the suburban equivalent to a mobile home, but it was a home and it was twelve feet across a green lawn to the railroad tracks.

Dave: We were all dancing around and like one of the guys from the Lawn Darts just took a whole swig off his beer, danced around and sprays it all over. The next thing you know, everybody in the house is doing it. Beer is flying all over the place.

George: Beer is everywhere-spit everywhere-cans against the wall.

Dave: It's like 4am and we're all smashed out of our minds.

George: It was hard to find a dry spot to sleep. Or pass out.

Dave: But then, Andrew, what were you doing? Just picking your nose?

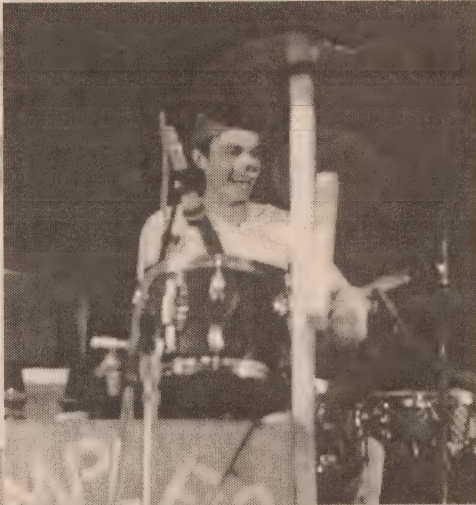
Andrew: I was just picking my nose and I ate one.

Dave: The guy from the Lawn Darts who saw that went "Can I have one?". So Andrew goes like this (picks one) and the guy just totally ate his fucking booger.

George: It was a good one. He picked a winner and the guy ate it.

Dave: Then I go, "Do you want another one?". And I got a great big one and he ate my booger too! We were just sitting there going, "No fucking way!". And he's happy, man! He's dancing! And then we bailed out of there, six o'clock in the morning.

George: "Have fun cleaning up!"



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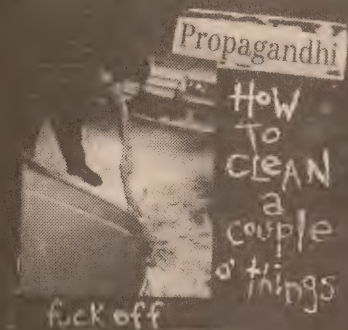
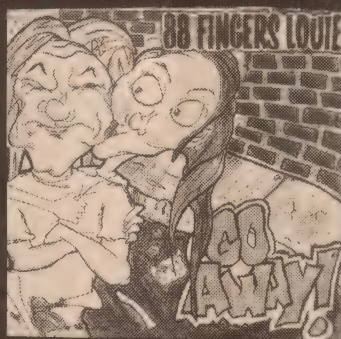
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PARASITES



After a pile of killer singles, these NoCal kings of pop are riding high on "Punch Lines," their blazing new CD on Shredder Records. They tossed off about 15 perfect nuggets about punk love and loss at their blazing Raji's gig, so Thrashhead and I went on a mission to find out what makes 'em tic. We'll spare you our babbling and let these characters do the talking!-

Photos & story by Martin
McMartin

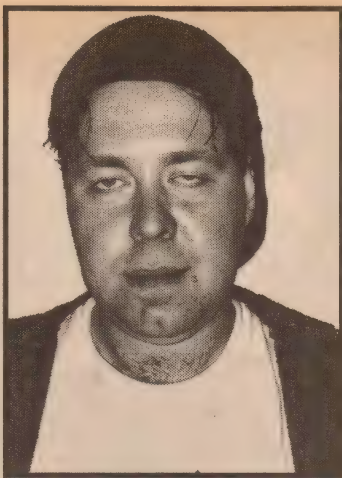
YOUNG AND STUPID

My mother doesn't like the holes in my jeans/And dad wants me to join the army, navy, air force, and marines/ They say I sleep all day, go out every night/They say I've got no future, and it's up to me to prove 'em right/I'm young and stupid with no future at all/So far up to go, and nowhere to fall/Young and stupid with no future at all/And I'm just wasting time/With my back and my front against the wall/I got so bored I wrote a personal ad/It said go out with me, you'll have the worst time that you've ever had/ Sat by the mailbox as the weeks came and went/I got my own reply, I must have answered it by accident/(repeat chorus, o.k.?) /Who knows what I could be, if I had the energy/I could get a job and I'd get paid/But working's not for me, I'd rather watch TV/And lie around the house all day/So if you think there's something that I could do/Call in your suggestions, I'm almost always up by one or two, and/Meanwhile, I'll find a wall and watch the paint dry/And write more stupid songs as the whole damn world goes speeding by/(repeat chorus... now go clean up your room).



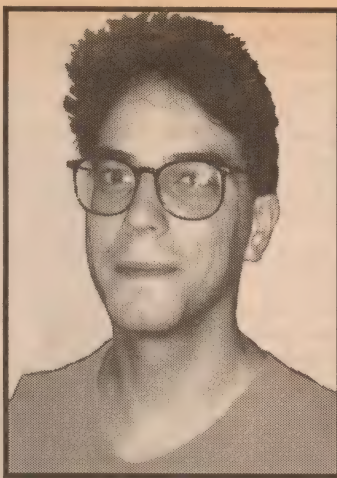
Ray Lujan: bass

I had gotten away from playing for about four years, but Nikki needed a bass player, and told me I could quit in a week if I didn't wanna do it. I only know how to play bass one way, and it's what he was looking for so it's working out. This is the first time I've been in a band that I wasn't the main songwriter, and it's fun to just show up and play. Everything's been done, but I'd still like to think were playing these pop songs as a craft and are good at it. I've got a few song-writing heroes, Paul Weller with the Jam, Strummer and Jones, etc. It's kinda funny talkin' to you guys about all this 'cause I answered all these question 8 years ago for Al Flipside when I was with Pariah! Who knows where this will go for us, I just joined to have fun. I've seen so many amazing people go nowhere and others who I thought were nothing that are probably in mansions now. I have such a negative outlook on the music business. Take a band like Material Issue, one year, they're the next big thing and now they're in the dollar bins. Unfortunately, it's not enough to just put out good records. It's whatever new genre someone decides is hot to sell this month. I'm happy working at Maximum, but a lot of my favorite bands would never be covered in there, because it's a punk magazine. The people that run it try to avoid having it become a "college-rock magazine," and I think that's a positive thing. Cliched as it sounds, it creates some unity in the scene up there that you don't find many other places.



Nikki Parasite: Guitar/vocals:

I don't like grunge. I don't like noisy arty stuff. I just like pop, but not weak pop stuff. My biggest influences are the Descendents, Ramones, the Jam. I do most of the song-writing, and the songs stem from not having anybody to go with, actually. I'm the only member from back East, and before I moved we did a decent amount of shows around New Jersey and New York. We've been on Shredder Records since 1990. I made the connection when a band called Sweet Baby Jesus toured the East Coast and we gave them a Parasites tape and they gave it to Mel Cheplowitz from Shredder, who's also on staff at Maximum RocknRoll. My parents said I had to either do the band or move, so I moved. New Jersey was totally dead at the time. I've been doin' this for eight years and the other guys have been with me for eight months. Mel had these guys lined up to play with me. Here were these guys who I'd never met before who knew some of the songs better than me! Shredder does a lot of good promo and we've been getting airplay all over the place. Now we're just trying to keep things moving.



Daniel Cofer: drums

The Parasites were a band that I already knew before Nikki moved out. It's music that I would like anyway and would buy if I wasn't in the band. I can't say very much in the way of musical influences, 'cause I just got into the whole pop-punk thing about three years ago. Before that I was a loser! I still am a loser, actually, but now I'm a loser in a good band. People mention Green Day as an influence, and they've worked really hard, but Nikki's been doin' this since Green Day were in the 5th grade! I'm bankin' that there's a future in the Parasites and I'm gonna work my ass off to make sure it happens. I just wanna play the damn drums, and play 'em as well as I can. Actually, make that the "cock-suckin' drums, and play 'em fuckin' well." Yeah, that's better.



Damon Fries: guitar

Dan, our drummer, and I worked at radio station KALX, and also had a band called the Plagiarists, and one of the guys from Shredder recruited us to meet Nikki when he got out here because we weren't going anywhere. Nikki just showed up in town one day and that was the start of it. As far as influences, mid 60's Pete Townshend and the Pistol's Steve Jones are about it. Heavy three chord stuff where the solo's more like bangin' your guitar against the amp rather than hitting any notes. Nikki got the studio production techniques down. He's got a great feel for guitar and backing vocals, which comes together really well on the "Punch Lines" cd.



With a tidal wave of ingenuity, energy, and wit, The Phantom Surfers have been recreating a short lived genre of music which probably died out before they were even aware of it. Complete with matching outfits, synchronized moves and short catchy surf originals that sound like you've been listening to them for 30 years. Not only have the Phantom Surfers mastered surfmanship, but they've redefined the genre for a new generation and inspired others to follow in their wake.

The basic Sassy facts to know about The Phantom Surfers is that "3/4 of The Phantom Surfers wear boxer shorts while one member (Mel) wears jockeys." "Rice Chex is the preferred cereal. As far as sleep goes - I talk in my sleep. We all have the same type of parents (1 male 1 female)," according to guitarist Johnny Bartlett. Some of their favorite bands include: The '5-6-7-8's & Love Machine Gun from Japan. The Tikmen from Sacramento, Man or Astro Man, and of course The Mummies (R.I.P.). Mike's favorite bars in San Francisco are Russian Renaissance, Purple Onion Bar, and The Tonga Room. And most of all the Phantom Surfers are very serious about not being taken seriously.

As Mike Lucas explains, "We hold nothing sacred; we shit on the flag of all nations and wipe our ass with the bible, or vice versa, whichever it is. We don't mean anything by it." "None of this shit really matters," adds Mel as he launches into a brief explanation of how silly it is that people take their scenes so seriously in light of the overbearing events of daily life.

The Phantom Surfers were interviewed by Kurt and Chiyon on Saturday night, September 18, 1993 after a show in San Francisco.

Present at the interview were Mike Lucas (bass), Maz Kattuah (drums), and Mel Bergman (guitar) while Johnny Bartlett (guitar) loaded the van. Guest appearances by Erik Sven-Geddes (photographer/owner of Planet Pimp Records) and several unidentified fans.

Mike: I really have no recollection. It's all water under the bridge. I just can't imagine I would do that. Okay... Had I any recollection I would have apologized much earlier. (Mike Lucas is trying to gracefully get out the door of the club while the club's door person berates him about leaning on her car earlier. Mike has been accommodatingly entertaining fans for a solid half hour since the band finished playing.)

WAS SHE SERIOUS?

Mike: It is serious. I really think she has me confused with somebody else. We try to be likable guys, although, as you might have heard from the Baji's



show, we get obnoxious, we mouth off. It's all just good clean fun.

Mel: I saw you diggin' the show... How vehement should we be in this?

OSAKA

Lucas: In Osaka after we went to dinner with a bunch of people we were standing outside talking. And I was signing a couple of autographs. Two ladies were walking by and they saw me giving autographs. They thought we were somebody important. One lady had me autograph her purse and the other had me sign her photo album then they walked away looking at the signatures and looking back trying to tell who the hell we were. She ruined her fuckin' purse thinking she would get some famous signature on it.

Mel: We went to Japan and Yoshiko of the 5678's hit it on the head when she said that if we did this permanently and took it real seriously then it would become what we did all the time, and we'd have to have something else to escape from that. Right now it's kind of a way to get away from things. The whole schtick is there's no fashion associated with this

surf music.

They were into the whole surf music thing.

Kurt: Was it a retro thing like British invasion bands?

Mel: I'm not sure if it was retro, they were just that way. That word retro is a whole other thing.

SURF MUSIC

Mel: The Phantom Surfers created Dick Dale. I'll speak for the whole band - We like Dick Dale's music and all the stuff he did. But he's got a warped sense of who he is and what he has contributed to music. A lot of people are buying it. It's sort of revisionist history. He said he was involved in the creation of the Stratocaster. He was involved in a lot of things. [but apparently Dale didn't actually participate in creating the Stratocaster.] According to him, there's no other surf bands besides him and that just isn't the case. Sorry, man! There were a lot of early surf bands. But I will say this - Dick Dale was the greatest accordion player for the Lawrence Welk band ever. That's a true fact! [Not the same Dick.]

Kurt: What do you think of Jon and the Night Riders?

Mel: I'll hold my comments.

Kurt: What do you think of Man or Astro Man?

Mel: Are they a surf band? I don't think they're a surf band.

Lucas: They do some surf stuff, but then they do other stuff. Like Shadowy Men on a Shadowy Planet.

Mel: They're nice guys. If you are going to be a surf band you have to have the right equipment. Otherwise you're just an instrumental band. [Mel, you're such a purest.]

Lucas: You have to be real stupid and we work hard at being stupid.

Kurt: The phantom surfers don't play with other surf bands. Why?

Mike Lucas explained the awkwardness of an all surf show they played. The

Phantom Surfers thought they'd do a cover tune that they don't normally

play but one which would be a sure crowd pleaser - the famous surf shredder "Mr. Moto." Unfortunately, the two other bands also included "Mr. Moto" in their sets that night. Not that The Phantom Surfers are at a loss for material to play - their first LP has only one

Phantom Surfers

That's why rockabilly is so popular; there's fashion. Mod; there's fashion, grunge (which I hate to use. I loathe that word), there's no fashion associated with this stupid genre. Other than tube socks. So we're doomed! Over in Japan all the bands we played with wore uniforms.

cover tune and it is a very obscure one credited to Frank Sinatra Jr., although their second LP is supposed to be The Phantom Surfers doing covers of show tunes, it actually includes two originals and reinterpretations of the classics so unique that they are almost new.

Lucas: There's an epidemic of Tiki parties down there (Los Angeles) The Finks just played at one. (This is Edwin & Scenic played at another one.)

Kurt: And Joey Cheeze is performing at Kelbo's Tiki bar!

Lucas: Oh yeah, our original drummer was in Joey Cheeze's big band The Velveeta Underground who got sued by the big cheese corporation. He's a wonderful guy, I've stolen a lot of stuff from Joey. He's been a big inspiration to me. Just the whole stage show and cheesiness. As our show has evolved into something more than just fat guys playing surf music to what it is now - a megashow!

Unknown Fan: I thought "Turn Marshal" was the height of the show. The vocal songs.

Lucas: "Turn Marshal" is a vocal song? "Turn Marshal oooooh"?

Unknown Fan: Mike, next time, more poetry.

Kurt: Do you guys really surf?

Lucas: Not in years.

Unknown Fan: I've seen Johnny Big Hand surf. I live at Pleasure Point and I've seen these guys out there.

Kurt: Ten footers?

Unknown Fan: They're (The Phantom Surfers) ten footers. The waves are small compared to them.

Lucas: Johnny used to live there, he used to do Steamers Lane.

Kurt: Are you signed to estrus?

Lucas: No, we give everybody the equal opportunity to abuse us.

SOUNDTRACK TO BLOOD ORGY

Sven Erik-Geddes: They're (The Phantom Surfers) gonna have a song on the Blood Orgy soundtrack. A soundtrack LP.

Lucas: An Outtake from the first record.

Sven Erik-Geddes: Available by mail order only, from Planet Pimp Records.

Lucas: A film by my sister available on VHS. It's had a few local screenings.

CD's

Kurt: Is your music available on cd?

Lucas: No, we're not on CD. I hate CD's. They cost just a little bit more to manufacture. It's a big fucking ripoff. Besides that they don't sound good. All the small holes in the sound add up. You try to listen to Jimmy Reed on CD and you go, 'Where's the music?' Most people believe anything they hear. You can put the worst recorded shit, some live bootleg of some band from the sixties that sounds like it's recorded under water and two miles away. People will say it sounds better cause it's CD. Yet we feel it's our duty to protect the consumer, by not offering CDs.

Kurt: Are your records of top recording quality?

Lucas: They're the top quality of bad sound.

Kurt: What about sound effects?

Lucas: We get our sound effects off of records. We're

too lazy to do it ourselves.

Kurt: There's no rights problems?

Lucas: There are no rights in this world. It's anything

you can grab with your own stinking hands and I grabbed that fuckin seashore noise! Audio Fidelity has been out of business for years, what the hell do they care?

Kurt: How did you get art chantry to do the art on your lp?

Lucas: He does a lot of the Estrus stuff. I've never met the guy, at least not that I know of, but he did a fine job. Very Phantom Surferish. Very crappy good crappy

Chivon: Buz was flippin out over Mel's guitar!

Lucas: He got it at a garage sale and had to replace some parts.

IRON CROSSES

(After a lengthy conversation with a few fans Mike explains)

Mike: They're some regulars. One of them was curious about the significance of the Maltese cross and how it came into surfer iconography. There are various explanations for it the most commonly accepted one being that there was this guy who owned the Supply Sergeant - I don't know if it's affiliated with the same Supply Sergeant that exists now - after the war he had a crapload of G.I. souvenirs and he found a way to unload 'em on the youth - bikers and surfers. I'm much to punchy to be using \$2.50 words. They're authentic in that they are fake. All the maltese crosses we had in the sixties were fake so they're authentic in that they are totally fake. Total garbage.

Unknown fan: Is that a real German cross?

Mike: No, it's the French medal for cooking. It's the Labeau medal for valorous cooking in World War 11. There you have it, more Tom Foolery. I hope you're going to heavily edit this. (I did, Mike.)



DARBY CRASH

Lucas: Mel just wants to say that for everyone who was at the show at Raji's and having a really good time until Mel started insulting the memory of fallen hero Darby Crash he just wants to say that for anybody who was hurt, shocked or offended by it - he fuckin' meant it! Mel: That's right. I saw that stupid idiot a million times and he's lame. They were a lame band then and they're no bet-

ter now in retrospect.

Lucas: They were worse than Negative Trend... As far as bagging on dead people - it's much more fun to bag on living people.

Mel: That's right. So fuck you Mike. We have two things going against us: we're fat and we play surf music which is the road to financial ruin. I'm the fat-

test guitar player... I would say I'm the fattest surf guitar player but Bob Dailey is fatter than me.

Chivon: What about Poison Idea?

Mel: What the hell's Poison Idea?

Kurt: They are way fatter than you. Two of you could fit inside one of them.

Maz: See, Mel wasn't with the band when we were on tour in Alaska with Poison Idea and the van broke down and we had to kill those guys and sleep in their carcasses to keep warm (laughter)! Wait, how big are they, I want to know if they can kick my ass!

Mel: Thanks for clearing that up for me. You know Maz used to weigh

550 pounds? You have to remember that I'm the most mainstream, normal guy in the world. (Mike Lucas claims Mel is more entertaining than him, Maz claims Lucas is a fuckin' bullshitter, and they all deny any previous involvement in the legendary garage band The Mummies. Future plans include a tour of Europe to promote the forthcoming "Slot Cars" LP and in the words of Mike Lucas, "To stay on the cutting edge of entertainment and amusement, like Rudy Ray Moore. There you have it.")

Discography by Mike Lucas

(in approximately chronological order)

...7" discs

The Phantom Surfers - "Banzai Washout," "Orbitron," "Aye, Five Gold," "Erotica," "Surf Rider" (Estrus)

Half Rack - "Six Pack" (12" band compilation on 3 E.P.s - also released on CD without Phantom Surfers, "Because CDs sound like sun bleached turds.") (Estrus)

"Besame Mucho"/"Move It" (Broken Rekkids)

Fuck You Spaceman! - "Klingons vs. Daleks" (5 cut Star Trek parody e.p.) (Planet Pimp)

"Unknown Museum Stomp"/"Andalusia" (Sympathy)

Hell Beach Party! - "El Aguilá," "Squad Car" (2 band split disc E.P.) (Demolition)

"Bikini Drag"/"Bonus Track" (play bass with the Phantom Surfers) (Estrus)

...LPs

"Everybody's Goin' Surfin' / Nobody's Goin' Surfin'" Horror Beach" (demo version) (only contemporary band on 19 cut compilation of surf and hot rod instrumentals and slot car, motorcycle, hot rod, etc. vocals.)

18 Deadly Ones! (Norton)

The Phantom Surfers Play The Music From The Big Screen Spectaculars! (Estrus)

...Forthcoming

The legendary slot car LP will come out sometime in 1993; rather than finish it, we're going to start over and complete it over a long weekend.

Del-Fi has become CD only (Yeah, I know, I can't play the new Dick Dale) and bad CD: at that, judging from what they're sending us, so we're washing our hands of any involvement in their surf comp.

"Gypsy Surfer" plus another cover song on a German label for the European tour next year.



The Voluptuous Horror of Karen Black

Since 1989, Kembra and Samoa have been rocking under the influence of the under ground film scene. Both the music and the stage show are chock full of movie damaged scenarios from the cutting room floor of the insane. Their full blown dementia is both beautiful and terrifying. Their numbers are rock anthems for UFO abductees. Samoa lays down chunks of guitar penetration that would have both Mark Farner and Tony Iomi seething with jealousy. Bassist, Dean's throbbing rhythmic pulsations supply the lower stratosphere of Karen Black's monster of rock reverberations. Kembras eerie hymns spew from her blackened teeth like demons escaping from a possessed space girl. Those who attend their gigs with a voracious appetite for a peep show come away confused yet changed by The Voluptuous Horror of Karen Black.

Interview by Laurie ES



Laurie: What is that goop you're drinking?

Kembra: It's called 'Soylent Green'. It's basically an outer space type of food. It's a supplement to grow hair on my chest.

Laurie: Why do you want to grow hair on your chest?

Kembra: So that my body paint will stay on better.

Laurie: I remember reading an interview where you said "I would never go on stage naked. I'm always covered with a thin layer of slime." Then I saw a picture of you where you had sweated off all your body paint.

Kembra: Yeah we charged more for that concert. That show was like being inside of a big stove. It was at CBGB

in the middle of July

Laurie: When Karen Black does a show, you pull out all the stops. It's a bizarre performance with props, dancers, costumes... So what do you do when you play on Halloween? Where do you take it from there?

Kembra: Halloween to me is just like a holiday. I don't really celebrate many other holidays. It's just a spookier night. We're just going to have a more embellished, production oriented show. I saw the James Brown show at the Paramount theatre, underneath Madison Square Garden. He had a really great soul revue. On the left hand side of the stage was The Bitter

York City on Halloween. I

like to be working. I like to be doing it. Putting on a shot. Webster Hall is my favorite stage. The old Ritz. I actually never made it through the doors of the Ritz. I always got thrown out onto the street.

Laurie: It's pretty ironic that the first time you're going there is to play onstage.

Kembra: I know, but that's the best way to go. Through the stage door in a dress.

Samoa: G.G. Allin must have been asked that question. What would you do now? After eating and throwing shit, where do you go from there?

Kembra: I think G.G. Allin would have become a great Country Western Star. That should have been his next career move. He could have become a George Jones/Conway Twitty type with his own theatre in Branson Missouri including more production oriented numbers That's my dream... To get our own Karen Black Theatre in Branson Missouri.

Samoa: We've been really thinking about playing the Chanel Fashion Show.

Kembra: After we do our show in November at CBGB, we're not going to play regular clubs anymore. We're going to play The

Chanel Fashion Show in order to promote our new record 'Fashion and Gossip'. We want to play at the Plaza and places where people have to dress in formal wear. It has to be the top. Just like us. It will be very eventful. We're going to take our act into a completely different kind of environment.

Samoa: Clubs are a very good circuit for us too, but it's important for us to leave the opportunity open to put on events that are not band-like.

Kembra: That's what we had to do with our record company. Beautiful Label. We don't fit in anywhere right now. No one helps us. We have to help ourselves. We have to carve out our own niche to fit into. If your foot is a size 7, it's not going to fit into a size 5 shoe. We can't go squeezing ourselves into shoes that don't fit. We have to create our own kind of scene. We're not doing this to please anyone. I'm not out there, standing on my head, cracking eggs on my butt because I want people to like me. We do it because this is what comes to us naturally. We want to be glamorous and we want to give our lives some significance through show business. It's so ugly out there. The truth of reality is so horrifying. I think what works for us might not necessarily work for other people because there isn't a band like Karen Black.

Samoa: We really don't think it's glamorous to wait around for someone to come to us and give us a hand. People out there might have a great idea, but don't have enough courage to say "This is the right thing that we're doing." You don't have to wait for somebody to come



Kembra
photo Laure Leber

"We see our job as trying to help with our fan's health. Do what we do. Not what we say."

Sweets. On the right hand side of the stage was a horn section. I like large scale productions. Like have The Blackettes standing in Las Vegas show girl - one hand on the hip type position. My new stage entrance is kicking open a golden door. Since we decided to name the new album 'Fashion and Gossip', we've been working on a lot of different walks. It's all about choreography and voluptuous horror. Halloween is still very special to me. It's also really dangerous to go out on the streets of New

**Bryan French Maid
and Amy Gunther**

photo Laure Leber

along
and sign your band. It doesn't have to
be that way.

Laurie: If you guys could do any kind of stage show with the hugest budget, what would it be?

Kembra: I'd rent the Battleship Intrepid docked on the Hudson River. It's a big battleship that looks like an outer space ship. I'd decorate the top of the ship with secret square, black military things. We'd involve big chorus lines of homo sailors in red and white striped uniforms. There'd be cannons and fountains. Of course there'd be a buffet.

Laurie: Did Karen Black emerge from performance art?

Kembra: The performance art aspect emerged from available-ism which was that we weren't interested in making Karen Black performance art, it was more like we were always just too broke and diluted to possess any musical equipment. We just wanted to put on little shows and entertain our friends when we got drunk. It was something that added significance to our lives. It later came to this heading and was categorized as performance art. That's when me and Samoa got out because we weren't included in that. Everybody hated us in that scene.

Samoa: I don't remember what year it was, but I clearly remember making a conscious decision to go against performance art.

Kembra: I remember! It was '88 or '89 in San Francisco. We had a big film show. The San Francisco Film Institute had invited us out there to show our movies and to do performances. It was the first time we had ever been to the West Coast. We kept telling them to put us in a glamorous place because there will be a lot of people there and we want everyone to be able to mill about. I knew my mom and dad and brothers were coming up from Los Angeles. They stuck us in this dump where all these artists were shooting speed into their groins. They had an eleven year old projectionist who proceeded to completely mutilate our movie. We had all these beautiful special effects that we did by hand. If any of you readers ever made movies at home, you know it takes hours and hours of work, putting that little puzzle together. So this little monster is mutilating our movies in front of a sold out crowd. Artists are supposed to be so against capitalism and these people were so idealis-

tic.
Samoa and I just said "Oh fuck this. Let's just become rock stars. This scene is tired. What do you mean we sold out this joint and no one wants to talk to us about money?". Samoa had to pull me off the Golden Gate Bridge. I was going to jump. They had my mother and Samoa there, trying to talk me down. I was so upset. Our films got mutilated. They were like our kids. We hated that whole art scene so much. At the bottom of their idealism they're just like money pigs, just like everybody else in any other business. At least with rock and roll, we're dealing like Joan Crawford 'head of the Pepsi Corporation' playing hard.

Laurie: What is the relevance of Diet Pepsi to Karen Black?

Samoa: We made proposal to Pepsi. We did our own commercial.

Kembra: There was one where I was walking on bowling balls. Samoa had a sexy beach ball coming out of a Diet Pepsi machine. That lead to Karen Black choosing Diet Pepsi as our own sponsor. They're not sponsoring us. We're not working with them anymore. We started our own label. I'm the president. Samoa's the secretary. We don't need sponsors.

Laurie: Are you happy doing your own label?

Kembra: Well basically I'm a very unhappy person.

Laurie: I think you're just in a bad mood, Kembra.

Kembra: I am. Well, I'm getting my period. Even though I'm in a shitty mood, I feel like there's a lot of neat stuff going on in New York. All our friends are involved in a lot of great projects. There are so many different scenes going on here. Like the ABC-No-Rio matinee shows. The Hoboken/Maxwells scene is cool with all the local bands.

This is a hot time. We're just going to take over.

Samoa: That's what makes New York really interesting because there's not just one thing happening. Hundreds of different things happen at the same time.

Laurie: You guys always played packed shows. From day one, you've had a built in audience. Is that due to your films?

Kembra: I think so. Between that and our early performances. Samoa had been doing these really amazing live things. Like 'Pornochio' and he had this really wild Jimi Hendrix performing as a woman that he did at one of the original 'Wigstock'. It was just gorgeous. He was off doing a lot of solo projects and so was I. We work with so many different people within the movie community.

Laurie: Besides the CD "A National Health Care" you have three videos.

Samoa: This new one is our third. We haven't decided the title of video yet. The new one involves Karen Black introduction into a recent CBGB show. That was done with three video cameras shooting. Plus we have single video of 'Mr. Twilight' directed by Steve Doughton.

Kembra: Mike Wilson is in that one. He's the tattoo man from Coney Island. That's finally coming out. We did that last year, but our CD production eclipsed that. We've been working so hard on doing our record label. Now we're going to concentrate on releasing the

Dean Rispler
photo Leigh Soderburg



new video. The two that are available are called 'Fear of a Karen Black Planet' which is excerpts from some of our early shows with Joe Coleman doing the introduction. And 'Born on the Fourth of July' was a live show performed at CBGB on Independence Day. The one we're working on now has Karen Black - the actress introducing us.

Laurie: How did that come about?

Kembra: We had some friends in Los Angeles that happened to work with her. They invited her and she showed up at 10:00PM. We weren't going to go on until 1:00AM. I walked in the place and everyone whispered "She's here..." I just couldn't meet anyone at that point because I had to

go get ready to go on. Anyway, she sauntered back to the dressing room before we went on, saw us in full body paint and said "This is very interesting" She started touching my hair. It was great meeting her. It was like a camp harmonic convergence. Then she proceeded to introduce us for like twenty minutes. She had the dictionary definition of "Vuluptuous Horror" in her jacket pocket. In the beginning she said she didn't know whether to be insulted or flattered, but I think she got it. I always had this feeling that I never wanted to parody her. We have too many of our own original thoughts to be bothered getting more famous because we happen to be using a famous person's name. We were never trying to capitalize on her. It was more about paying homage to her because she's so fucking horrifyingly gorgeous. A lot of kids don't even know who Karen Black really is. They call me Karen.

Laurie: Would you consider that show one of the bands shining moments because of her appearance?

Samoa: The show itself was really terrible.

Kembra: I thought everyone was great. Samoa thought it was terrible.

Samoa: A lot of technical reasons. It was a rented place. Not like a club where they had already set up a sound system. It was rented equipment with a lot of trouble.

Kembra: This was our first trip to L.A. ever, so there were a whole bunch of fans there that had been waiting for us for a long time. It was a real home-spun event. Our fans didn't care what we sounded like. But Samoa had to introduce Vaginal Cream Davis. We were all kind of edgy and nervous because Karen Black was there. We had done a sold out show the night before in San Francisco. The fire department came. We were up all night. No sleep. We were all seeing those little stars that you see when you're really exhausted. So Samoa has to

introduce Vaginal Cream Davis. He gets up on stage and everyone is silent. Samoa looks over at us in the corner and he says "Ladies and Gentlemen..." Then he slowly looks over at us and I just knew that he forgot Vag's name and then he just blurts out "Ladies

and Gentlemen Vagina Davis Jr."

Laurie: What are some of your favorite Karen Black shows?

Kembra: In Frankfurt Germany, we played in this really old, red bar with big lips and breasts on the wall. We had been advertised as performance artists from New York. The place was packed to the gills and all these Laurie Anderson type people were sitting down in the front row. After we played one song, the front part of the audience just broke and they scattered about. The whole front of the club was completely taken over by all the kids pushing their way to the stage. I thought that was really fun because we got to see the reaction from people who had never heard of us before. The kids went absolutely crazy.

Laurie: How did you end up going to Europe?

Kembra: We got invited even before the CD was out. This guy who was friends with Annie Sprinkles had heard of my movies and he had taken me over there before to do movie stuff. Not my X-Rated films, My personal movies.

Laurie: Is that how you know Annie?

Kembra: I met her because we did 'Carnival of Saeaze around '87 or '88 at The Kitchen. I just did one of her recent films. It's a 35 Millimeter production called 'Orgasm Scrapbook'. It involves all these different people describing their orgasmic experiences. I'm in my Karen Black costume talking about being abducted by aliens during orgasm.

Laurie: What are some of your favorite new songs?

Kembra: 'Pawn Shop' is a new number. 'Am I Blue?' is a song about alien abduction. My new favorite song is called 'Gotta Get My Eyes Done'. That's a plastic surgery song. The new album is called 'Fashion and Gossip'.

Laurie: Why 'Fashion and Gossip'?

Samoa: One day I was talking to a friend over the phone and he said something really horrible. Like what is the most horrible thing you can say to your friends? Something horrible is what we wanted to have. Fashion and Gossip is about the bottom.

Kembra: It was such a horrible thought. It just sort of stuck. Maybe a deeper meaning will emerge.

Laurie: What about 'A National Health Care'?

Kembra: Samoa made that up. Samoa is very political. **Samoa:** That was a quote from Bill Clinton. The album was completed and I was watching TV. He just kept saying "national health care" three times in two minutes.

Kembra: I really didn't have any ideas what to call the album and Samoa really wanted to call it 'A National Health Care'. We see our job as trying to help with our fan's health. Do what we do. Not what we say.

"We have to create our own kind of scene. We're not doing this to please anyone. I'm not out there, standing on my head, cracking eggs on my butt because I want people to like me. We do it because this is what comes to us naturally. We want to be glamorous and we want to give our lives some significance through show business."



At the Limelight 7/1993
photo by Tina Paul



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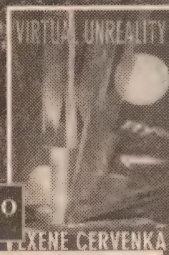
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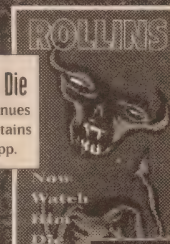
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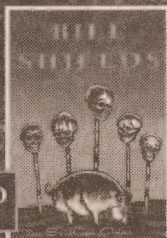


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An interesting aspect I should mention about this interview is the harassment that took place during it. The show was held at the Hong Kong cafe, and was put on by Terry (the Wall). At one point of the interview, which we were doing right outside, a rent-a-cop told us to move. So, we did, and then he told us to clear out about 20 minutes later; thus ending the interview. Later on that night, a bunch of undercover police showed during the show and started looking for underage people who were drinking. Terry was cited for a bunch of bullshit. We have reason to believe they were called in by the same asshole that broke up the interview. As if there weren't more pressing issues for the police to be dealing with. Go figure...

Interview and photos by Killjoy



with one certain thing. We like to have no limit. If we put a limit on what we do, we are just going to be like every other band.

Mario: Just to keep an open mind.

Beaver: We can't be serious. We are just having fun here and that's the whole purpose. Wherever we go, we go. We're not going anywhere. I don't know where the hell we're going. We're just here for the beer.

Brian: You can't take things really seriously in this band. It's just not an atmosphere where you can be serious. People are just too wacko.

Beaver: Bullshit, people are just too intoxicated.



Brian: That's true.

Toby: It is nice though.

Beaver: Justin, you're straightedge, right? (LAUGHTER)

Justin: No.

Killjoy: Are all of you from South Bay?

Brian: I was born and raised in Southern California.

Toby: Yes, we all live in South Bay.

Beaver: Justin lives in Santa

Monica. He's the only one.

Killjoy: How did the concept form for the band to play the type of music that you do?

Beaver: It's because we have so many different influences within the band. Everybody has their own little trip. They like this and that, and at some points we all like the same things. We all come together, and put in what we feel. Just funny little things here and there, songs about stupid things.

Dave: Originally, it just started out we wanted to play traditional ska and maybe some blues. That was like four years ago. And the original members were Brian, Jeff, John, me, Dave, Beav, and we didn't even have a bass player when we first started out.

Killjoy: From my understanding, you guys went through members like socks.

Justin: There has been so many. We've even had guitar players that have given us a honky-tonk style.

Beaver: I've had a lot of different people here and there, and I'm happy with the group that we have now. If we lose what we were doing now, that would really suck, because together we make some really bitchin' music. That's all that needs to be said.

Brian: There are so many different people and different styles. We all listen to the same type of music, or almost the same type of music. We all have our own certain influ-

ences that are the same, but everyone has their own style of music that they are into.

Killjoy: Who holds the most responsibility for the song-writing, is that done by everybody or just a couple of the members?

Justin: I think both lyrically and musically, it's narrowed down to a few people, but structurally I think the whole band is involved.

Dave: There is about three or four people in the band that have written most of the songs, but everybody else always has input on the final changes. Everybody's got an idea.

Justin: Actually, the best songs that I think we have are thought of when we first sit down and practice, and we just start jamming and something just blows out. If we actually try to sit down and contemplate what we are going to play, and try to write it, there's just too much emphasis on it. It doesn't just flow out.

Mario: We write by jamming.

Ryan: Then, we recorded it the next day. After we wrote it that night, we recorded it the next day. That was "Ghetto Queen".

Justin: "El Terasco" was about ten times slower, so we sped it up to a punk style song.

Rent-A-Cop: You can't be sitting here. What are you doing?

Beaver: We are doing an interview.

Rent-A-Cop: Sit on the benches. You can't sit here, it looks bad.

Beaver: The police are making us move right now. I love police.

(After moving ten feet away from our original site.)

Mario: That son-of-a-bitch interrupted our interview.

Justin: We would like to thank the Chinatown Rent-A-Cop for adding to our interview.

Beaver: This is our third time moving now because of different reasons. Fuck the police.

Justin: (rapping) Fuck da police. Fuck da police.

(Mario sounds out a rap-style rhythm accompaniment.)

Beaver: As Out of Order breaks into a spontaneous rap song.

Justin: Next question.

Killjoy: Was there any particular reason for writing the song "Chia Pet"?

Toby: Well, you see, Chia pets are these cool little things and that's just why I wrote the song is because they're rad.

Killjoy: And what kinds do you have?

Toby: I only have the bull actually.

Justin: Thanks to me.

Travis: I have the Chia tree.

Justin: I gave it to him as a Christmas present. Actually, I gave it to the whole band.

Brian: I have a piece of shit that looks like one. (LAUGHTER)

Mario: Yeah, his whole asshole looks like a Chia pet.

Justin: Mario would be the only one who would know that.

Travis: We are not homos, please.

Justin: Travis is definitely a homo. (LAUGHTER)

Mario: Put that on the record too.

Travis: Put it on the record that Justin sucks hairy cock.

Mario: Yeah, Chia cock.

Killjoy: Have you done any touring?

Beaver: Las Vegas.

Dave: Las Vegas! We played Vegas, yeah.

Brian: San Diego.

Beaver: It's hard to move seven people across the coun-

Out Of Order

Killjoy: Names and instruments.

Mario: Mario, tenor sax.

Beaver: Beaver, vocals and whatever I do.

Ryan: I'm Ryan, I play guitar.

Justin: Justin, percussion.

Dave: Dave, keyboards & back up vocals.

Toby: Toby Farmer, alto saxophone & vocals.

Travis: Travis, bass guitar.

Killjoy: And how did you form?

Justin: Osmosis. (LAUGHTER)

Beaver: It started a long time ago, an idea, went to a gas station and saw a sticker that said "Out of order". I thought it would be a cool name, and then it just formed with a few people. Throughout the years, members have changed a couple of times, and we'll skip all of that. Now, the group just came together just by somebody who knew somebody, somebody's leaving another band because they just can't get along with another band member, or some other weird thing happening. And now, we're just all here. I don't know what the hell to say about that one. Help me here. Toby, you tell the story.

Toby: You already summed it up.

Brian: There has been a lot of change with Out of Order throughout the years.

Mario: We've gotten younger.

Toby: We use to play Kit Kat commercials, and now we play punk shows. It shows the direction in which we have

try.

Travis: It's kind of hard when some of the members hold down jobs.

Beaver: First of all, the money that it would cost to put us out on tour, even if we got gigs and lined them up to where we all got paid along the way. Even after that, there would still be a whole bunch of out-of-pocket expenses.

Toby: Anybody reading this interview, if they can line up a tour for us, it would be rad.

Mario: Nice little plug there.

Killjoy: What is the funniest experience you guys have had onstage?

Ryan: My amp blew up.



Beaver: Ryan's amp blowing up.

Justin: Ryan falling onstage at the Whiskey and knocking over the amp, but continued playing. And Travis falling off stage.

Mario: We all have had our sort of separate little fun times, but me and Toby had these outfits made out of egg crates for Christmas last year, the infamous show that got shot up. We wore these complete body outfits painted green, we were like Christmas trees.

Toby: Yeah, and we had Christmas lights....

Mario: With battery hook-ups, so we were actually blinking onstage.

Toby: We actually looked like that Goodyear guy.

Mario: The Michelin man.

Dave: The Stay-Puft Marshmallow Man.

Brian: It had all of these little pointy things sticking out.

Mario: You could go into the pit and not get hurt at all because you were like a walking couch.

Beaver: And the countless times I have fallen down here and there. I've fallen down a lot.

Killjoy: Okay, so we've got Ryan and Beaver who like to fall.

Beaver: But not on each other.

Mario: Ryan doesn't fall, he drops. (LAUGHTER)

Justin: Drop? Acid?

Beaver: This is getting a little out of hand.

Killjoy: No, go ahead. Have all of the fun you want.

Beaver: How about if we all get naked and just stand around.

Everyone: NO!!

Beaver: Okay, are you ready? Got your camera?

Dave: We are going to get naked in Hong Kong.

Brian: Show your ding-dong.

Toby: Show your ding-dong in Hong Kong.

Killjoy: How about a worst experience onstage?

Beaver: Oh, well we have had a bunch of those.

Travis: We've been shot at.

Ryan: That was at the Beach Boys Cafe, we were just playing our show and right after we played a couple of guys got kicked out, and they came back with guns. They shot up the place. They shot five rounds, luckily nobody got hurt.

Killjoy: Did they start shooting at you?

Justin: They just shot into the restaurant.

Toby: Because they were drunk and they got kicked out. It was kind of like a racial thing too. The doorman at the

door was a black guy and they got bitter at that. Some stupid guys, some stupid Nazis.

Killjoy: So, you have one release out on Theologian right now. And how did you hook up with that?

Beaver: We sold out tape in his (Mark Hawkins) store in Hermosa. We put out like a six song tape and it was selling pretty good. He saw us at that Beach Boy show and after he said he wanted to do a 7" record and a tape with us, but we finally talked him into doing a 15 song CD.

Dave: It was a kind of a deal where we paid for all of our recording, and he paid for all of the distribution and all of the promotions.

Brian: It was kind of a cool thing because all we had to do was produce the studio part of it, and he financed the whole distribution part of it. The actual CDs, and the distribution of the CDs; so it was really like getting the band started.

Mario: What he does is give local bands an opportunity to get exposure, so it starts things off.

Beaver: Its kind of reminiscent of the whole SST Records store back in Hermosa Beach, and then they ended up sort of slowly getting pushed out of the city by the city officials and all the locals. So, Mark is sort of doing that with Theologian.

Travis: It's a good label. So, if you see it out, buy it.



Killjoy: Tell me about the Kit Kat commercial.

Justin: I don't know anything about this.

Dave: I wasn't in it either. These guys made all of this money from this commercial.



Beaver: One good thing about doing that commercial was that it helped finance our CD, the recording of our CD, which helped us in a lot of ways. It was a cool thing. It was a cool experience for all of us. We got treated like kings for a day. We got lots of cool things going on and we got lots of recognition.

Killjoy: Has anyone approached you on getting signed?

Justin: Quite frankly, no.

Ryan: Not anyone who is real serious about it.

Mario: There's a lot of people who talk out their ass.

Justin: You get a lot of people who are in this industry who are full of shit.

Dave: You get use to that though. When we first started playing, you get somebody coming up to you almost every show, "Oh yeah, I am friends with this guy at this record company and he wants to hear you." And it just turns out to be a big crock of shit. After about 20 times of that, you just get use to it.

Justin: There are so many times people just want to run you their schpeel just so...you get a lot of attention onstage, they know that you are in the band, they want to feel they're a part of that and get some of that attention. So, they lie to just discuss things with you or get to talk to you, or whatever. There has been so many times that people have run by us that they are some big person when they are really just somebody off of the street.

Mario: That is known as the Anal Vocal Cord Phenomenon.

Ryan: That fish that lives in the.. the Carapis, it lives off of the local sea cucumber. It's a little fish that eats all of the shit inside of its asshole.

Justin: Because the sea cucumber is a local colloical breather which means it breathes out of its asshole.

Mario: We were all in Biology together.

Justin: It lives inside the anus of the sea cucumber and that's where all of these people come from.

Killjoy: So, that's where the evolution took place.

Justin: The evolution of the Anal.

Mario: The whole ideology of Analism.

Justin: Analism, people who are anal who run by you anus-lines.

Mario: They are really just cavemen's anuses that just fell off millions of years ago and they are still surviving.

Justin: They are anuses frozen in time.

Killjoy: I suppose it just spurted limbs and got up and started walking.

Justin: Spurted, there you go. A new word for us.

Mario: A key word. Spurted. How the hell did we get on this subject anyway?

Killjoy: We were talking about how people who talk shit out of their mouths developed, and we just got an evolutionary lesson. (Thanks guys!)

Mario: Diarrhea of the mouth.

Killjoy: What do you have planned in the future?

Brian: To be the biggest band in the world!

Mario: To have fun.

Beaver: If we can get to be a big band, and get signed to a major label, and still play the kind of music we want to.

Dave: Not to have some corporate asshole say, "Alright guys, I want you to play a ballad and do it this way."

Toby: We want to hold onto our style, and continue to play the music that we want to play, to keep the roots within our own band.

Beaver: We don't mind professional influence like if somebody is going to be engineering our album, and suggest things, and you would say that is a good idea. Just as long as we don't have to change our songs because somebody doesn't agree with something, then we won't deal with it. I

would like to say that Mark Hawkins and Jason did a really bitchin' job on our album. They helped me a lot with my vocals and the sound that I got out which was really cool. I was really happy to work with those guys.

Mario: Notice how everyone follows us around. (Noticing a rather large cluster of people standing around us, that seemed to appear out of nowhere)

Beaver: All of the girls go after Justin.

Justin: No, they go after Toby. Toby is the pretty boy of the band.

Beaver: I think it's Justin. Let's take a vote, who thinks Justin is the pretty boy of the band - say "I".

Everyone: "I"!

Beaver: No, we all love each other. And I don't mean that in anyway other than a friendly way.

Justin: I have personally explored each and every one of their anuses.

Mario: Justin is the master of analism.

Justin: Yes, if you have any questions regarding anuses, just ask me.

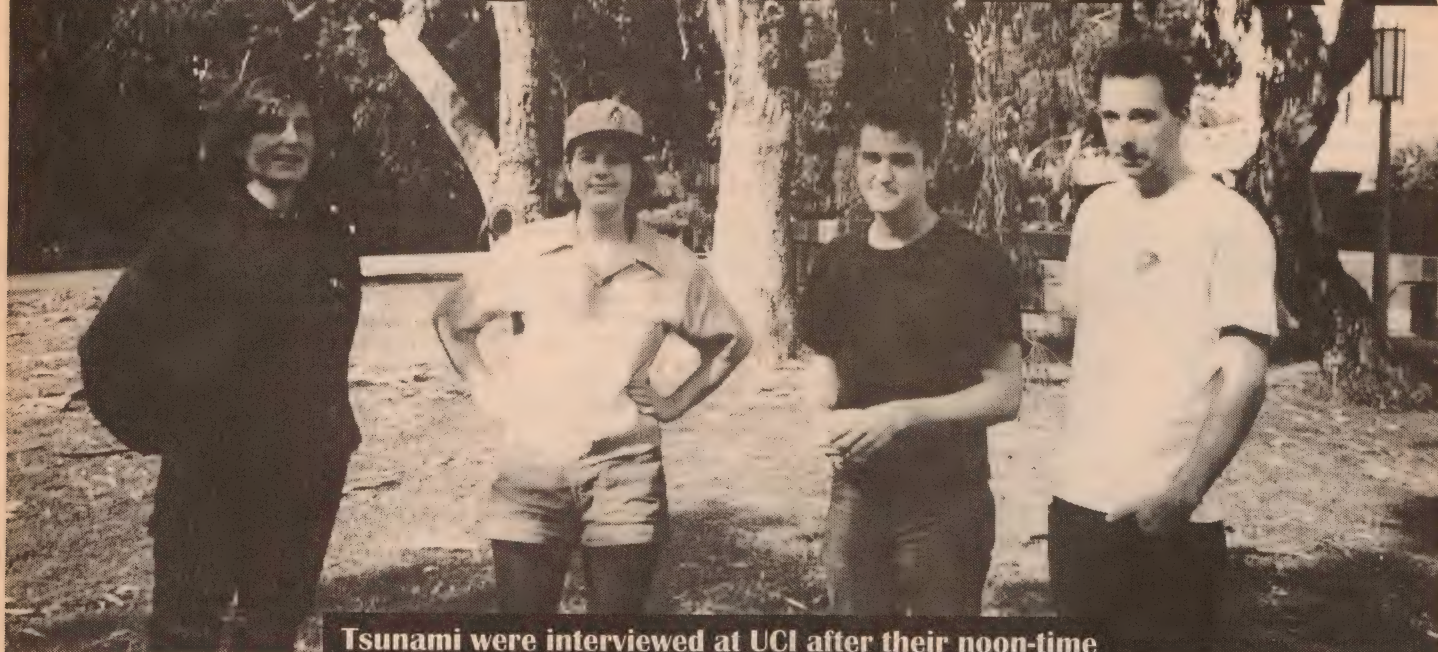
Mario: He is the man - the Sphincter Man.

Rent-A-Cop: You'll have to get out of here. Clear out!

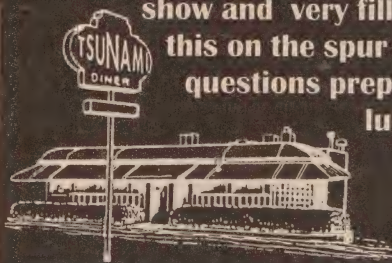
Beaver: Well, the police are breaking up our interview, and we say thank you.

To get in contact with Out of Order, write or page the Beaver (Shawn McCoy) at: (310) 331-9175
2422 Ripley Avenue, Redondo Beach, CA 90278.

TSUNAMI



Tsunami were interviewed at UCI after their noon-time show and very filling lunches. Seeing as I did this on the spur of the moment and had no questions prepared, it came out well and luckily they were quite talkative and humorous.



Interview & photos by Royce

Royce: Who are you and what do you do?

Jenny: I'm Jenny, and I play guitar and sing.

Andrew: And are easily confused with Kristen.

Jenny: Yeah, you should pay attention, cuz we always get mis-quoted for each other.

Kristen: I'm Kristen. (Adopts Mickey Mouse voice) And I'll talk like this today! So I play guitar and sing sometimes!

Jenny: And I'll talk low like this. (Sounding a bit like Burl Ives.)

John: And I'm John and I'm sick.

Andrew: And I'm Andrew and I'm not.

Jenny: He's the quiet one.

Royce: Obviously.

Andrew: I'll be speaking quietly today.

Royce: You were all in various other bands, so let's start off by talking about the bands you were in pre-Tsunami.

Andrew: Talk about Kristen's other band with the Shaven.

Jenny: Yeah, Kristen plus the shaven equals Dogtooth Violet.

Kristen: Yeah, there was that one.

Jenny: Actually the videotape is going to be released on the Simple Machines catalog starting after Christmas I think.

Kristen: Yeah, along with that video of, umm... I can't even think of anything.

Jenny: The band Jenny was in called Lollapaloosa! Which was a long time before, it was pre-"Lollapaloosa".

Royce: You really had a band called Lollapaloosa?

Kristen: I was at that show. The one where they were all in black turtlenecks and these weird raincoats with polka-dots on them. And you threw a pie at somebody, didn't you?

Jenny: Yeah, we did. We had the two hits. "Weevil Love" and "I'd do anything to get closer to Katz," sung to the tune of "We Will Rock You."

Kristen: Didn't you do a Prince cover?

Jenny: That was Geek, but it wasn't Prince it was Rick James. We did "Super Geek". Of course, before Hammer made it famous. Lollapaloosa, "Super Freak"....

Royce: You're a visionary.

Jenny: I know, it's the cutting edge.

Royce: So what happened after that? Geek and?

Jenny: I was in Geek, and then I was in a band called Choke, at the same time I was in Geek. Which was just two people from Geek, me and the guitar player from Geek.

Royce: Which was?

Jenny: Derek Bigelow (Don't know if I got that last name right?) He's one of the people who started Simple Machines. And Geek was around for like two years, and I was in some other bands. And I'm also in Grenadine now.

Royce: That's still going?

Jenny: Yeah, we have a new 7" coming out.

Royce: I'll be asking you more about them later. How about Kristen?

Kristen: I was in three bands in college, but..

Andrew: Tell the names of all of them.

Kristen: The Leeches, Drop Zone, and Dogtooth Violets. Drop Zone, that was really a fun one. There were seven of us in it. Hockey-core. And it was mostly people who are in Crackerbash now.

John: Anybody with that black stuff under their eyes?

Kristen: That's not hockey, that's football!

Royce: So you lived in Oregon, or they lived in-

Kristen: No, everyone was at Colorado College.

John: The rulers of most of the known universe are Colorado College graduates, they're everywhere we go.

Royce: Sort of the "Illuminati" of the music world?

John: Exactly.

Kristen: Same with Columbia.

Jenny: I have yet to bump into more than two people from Georgetown, ever, on tour. But Kristen bumps into them everywhere.

John: That's because they all run the DC government.

Kristen: That's right, they're all running the 'Hill'.

Jenny: They're all running for President, or at least four of them are.

Kristen: Or else they're commandeering other countries.

Jenny: Jealous?

Kristen: Yeah, I want my own country.

Royce: Well, you could buy your own town like Kim Basinger.

John: Wow, she bought a town?

Royce: Yeah, somewhere in like Texas

or something.

Kristen: How can you buy something like that?

Jenny: Didn't she just have a child, too? Now she could make her child the queen of the town.

Royce: That she could.

Andrew: They could secede and become their own principality or something.

Jenny: Boy, I hope she does that.

Andrew: That's what I'd do, I'd set up my own government.

John: We should give her a call.

Andrew: We could be the town band.

Kristen: Look how good I am at untangling all this grass.

Andrew: That's really glad, now all the acid rain can get down to the roots and kill it. You ruined it's defensive mechanism.

Royce: Your turn, John.

John: I dunno, I was in some bands once. I'm in a band with Steve from Edsel and Jim from Velocity Girl, and we rock. We don't really have a name.

Royce: Okay, you last.

Andrew: I'm not presently in any bands, except Tsunami.

Jenny: But you were in?

Andrew: The first band I was ever in was called Woodsmans Crusade, and then I was in a band called Bricks.

Royce: Okay, lets talk about Grenadine. How did Grenadine start?

Jenny: Mark and I were up at CMJ to be on a panel that he was running, and we just decided that we would do a band. I guess the standard rumor is that because Tim Ajax had reviewed the first Tsunami 7" and said that I sounded like Mark Robinson. So it would be funny to be

in a band with him and see if anyone could tell the difference between us. But we also just wanted to do a loungey band, something that was sort of loungey than Unrest or Tsunami. And we were hanging out at a bar and decided we'd call it Grenadine, and that was it.

Royce: So your main concept was to be a lounge band? **Tsunami:** Yeah, both Mark and I really love musicals, particularly like 70's sort of musicals as well as 60's productions, like Burt Bacharach, and Dionne Warwick and Sammy Davis, Jr. and stuff like that. So it was to sound sort of like that.

Royce: A lot of people thought that it was all cover versions, but it wasn't.

Jenny: You're right, it wasn't. We like to have an audience that stretches it's mind. Little tests on the different records.

Andrew: They failed that test.

Jenny: It was funny. Some did, some smart ones didn't. We were thinking we'd do the next record of all covers and pretend they were all originals.

Royce: Just make sure they're all public domain.

Jenny: Do "Happy Birthday" over and over again.

Royce: So how did Tsunami form, how did you all get together and decide to be indie-rockstars?

Jenny: How did you decide to be an indie rock star, Kristen?

Kristen: I was reading something...

Jenny: It was the devil who showed up.

Kristen: Yeah, there was that epiphany about indie-rock floating above my bed one day. And I was living in the same house as Jenny, so I just sort of stumbled blindly into the bathroom. And she was standing there, too, with her guitar. And I said, "Jenny!"

Jenny: Well, we both said "Hot sandwich!" really loud.

Kristen: We both said it really loud, so I thought that must mean something, so I plugged in my Fender, which I had just sitting in my room...

Andrew: I've never heard this story before.

Kristen: And I said that I hadn't really thought about playing this for a while, and Jenny said since Geek's not really playing together since everybody's off at school, so why don't we do something? And so we started playing and John lived in the same house, basically, although he had just moved out to another house.

Jenny: And he was always a little slower, so he stumbled in about a half hour later and said-

Kristen: He said "Tuna sandwich!" And Andrew was long distance, so he did some mental telepathy and said "On rye!" That was how it started.

Jenny: Anyway, we started the way many bands do, you just say, hey let's be in a band. And you get in it.

Andrew: You think it's fun and you do it.

Jenny: Andrew had met me and Kristen when Geek had gone on tour, and John had lived in our house and we just decided we'd be in a band and that was it. Geek was broke up so I was looking for rock.

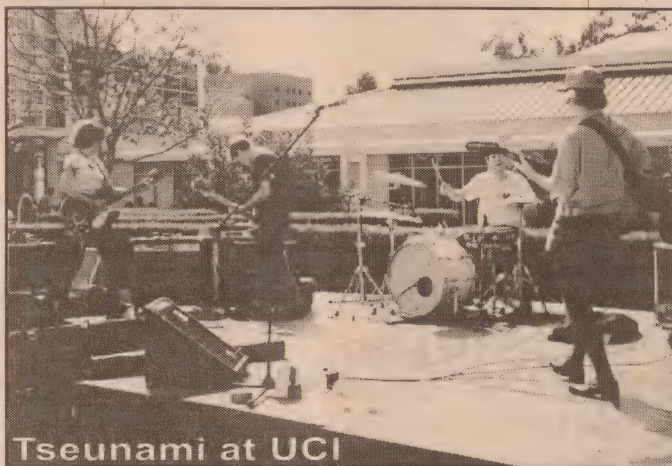
Royce: How did Simple Machines get going?

Jenny: That was about six months before Tsunami got going. Geek, the other band I'd been in had recorded about two albums worth of songs, and nobody was really going to put them out. And we also felt like there were a bunch of bands that were sort of poppier than stuff that was on Dischord that didn't seem like it was going to get put out through Dischord. We thought it would be neat to start a record label. Brad, who was the original person who started the record label wanted to put out some records, some compilation singles. He really love Edsel and we both really loved Lungfish and the Hated, and we were gonna put Geek out as well. So we decided that we'd put compilations out so we wouldn't get discouraged early. We had six seven inches to put out and by the end of that we'd know whether we wanted to continue to be a label. It would be a good test of whether it was fun or not. It was pretty easy to put out compilations, too, because most bands had an extra song hanging around so we never had to worry about paying for recording costs. Eventually, after the second or third sin-

gle Brad went back to college and Kristen moved into the house and stepped in and became a Simple Machiner extraordinaire. And we started putting out other things like the Tsunami 7" and the Molly Heads CD, and Sugartime and Tear Jerks and other things that weren't just part of the Machines compilations. And now we're doing Scrawl and Grenadine and a bunch of other things.

Royce: So what's in the future?

Kristen: We have a lot of stuff coming out in November. The Scrawl album called "Velvet Hammer", and a Grenadine 7" that looks really great, and then the next Tsunami record. The last four Working Holidays are basically done. And we're going to have this big party, which is always a big project. A three day weekend to cap off the Working Holiday's in DC on January 7, 8, and 9. And 17 bands are playing from the series. So there's a big cocktail party on the first night, and then two seven band



ills at clubs in DC. \$25.00 for all three days.

Royce: So what's Simple Machines relationship with other labels in the area like Teenbeat and Dischord? You've had a number of co-releases with both.

Jenny: Dischord are wonderful, they've totally helped everyone in DC, well almost everybody. They're really interested in what smaller labels are doing and are willing to share information, and sometimes help us with money when we have a project that's bigger than us, like the Lungfish record they helped us manufacture and things like that. And Teenbeat, y'know, it was really great when Slumberland were still there, like when we did our Poploser Festival two years ago, because there was a real feeling that we were all sort of neck and neck, equal labels doing different kinds of things. And also all of us have taken a lot from Dischord in our approach to how to put out records and do-it-yourself and fair prices and things. So there's a lot of comradie and friendship and healthy competition. Like Mark will bring over something beautiful and I'll be like "Oh man, we have to do a really beautiful single like this!" And we'll bring over our single and Mark will do the same thing. We're all friends, we all hang out.

Royce: So what's next for Tsunami? You guys can answer, don't let them make it up.

Kristen: It's hard when you talk to us about Simple Machines, because they're not a part of it. So we encourage people to talk about Tsunami.

Andrew: There's not a lot coming up. We finish the tour in a week and a half, then Jenny and John go back to Chicago to finish mixing the record, and put all the last bits on it.

Jenny: We just recorded a new album.

Andrew: And then we have a week of shows in the East. Then we make a video for the record.

Royce: A video? Really?

Kristen: We made one for the last record.

Andrew: (Couldn't make out who he said makes them) It's super-great and really cheap to do.

Royce: Who had a hand in the new record? Who produced it?

John: Brian Paulson did.

Jenny: We're producing it with him, he's our engineer. He's great. We just recorded it in Chicago.

Andrew: And another week of mixing and in four months, it will come.

Royce: What sparked this tour off?

John: Greed.

Andrew: Just time to tour. I think we would have been on a perfect schedule for this year if it hadn't been for the month we spent on Lollapalooza. I really put us out on tour so much more than we would have been. We did a week in July, a week in April, it would be only natural to do six weeks in the Fall, after our record had come out. So as soon as school's back in it's pretty much a free-for-all time to tour again. It seems like a lot since we did sort of an extra month in the middle of the summertime, that we didn't plan on until we got asked. So we made shows around that just because it would be dumb to come out here and not play on the way back.

Royce: How did you get hooked up with Lollapalooza?

John: We were just asked. The guy who ran the side stage was somebody that I had heard stuff about, and he had just left a job at some big agency and wanted to make the side-stage into something interesting. And he seemed friendly and knew what he was talking about enough. We felt like we could make certain conditions come true, that he would probably take care of us, and not let us get stepped on.

Jenny: He was great. We didn't have it better than people on the main stage, but in some respects we did. We didn't have any percentage of our t-shirts or merchandise taken. No one really fucked with us at all. He was really attentive. There was one problem with the side stage where there was really terrible supposedly alternative acts interspersed. Like this x-rated puppet show which consisted basically of puppets saying fuck and simulating fucking, and throwing things that were supposed to be cum and stuff into the audience. And there was a chainsaw juggler who

was just totally dumb, like all these gay jokes and what not. And he was really good about placing us so we didn't have to play right after them or next to them. And he definitely helped us to get support for the alternative record store that failed in the first few weeks.

Royce: Really? I didn't go because I avoided it like the plague, but the record store didn't make it?

Jenny: Well, we didn't take it, we sent Otis Ball, or he volunteered to do it. He works at PeerPlatters(?) which is a great record store in New Jersey. He had all the major titles for all the cool bands that are happening, like Superchunk and Sebadoh. You know, pretty easy to know about bands. And within the first two days, they had only made like \$300 or something.

Royce: I thought that would be one of the things where you would sell gang-loads of stuff.

Kristen: We didn't sell anything. We took a lot of stuff with us, but we mostly sold t-shirts. Some people didn't even know what seven inches were.

Jenny: But that failed, and John (Rublio?) was really good at advocating with us. A, to get us the booth in the first place so we didn't have to pay for it, because they make quite a bit of money off of people paying for the vending space. And he also helped us when it failed, because we took the debt on out of our money, because we didn't think Otis should do it. So he helped us to get reimbursed for some of that.

Royce: So it didn't work out at all?

Jenny: It closed up in two days.

Andrew: The problem I think is that it was really grueling, because the whole tour was set up for bands with tour busses. And so you'd finish playing and get onto your bus and the driver drives you eight hours to the next show. And we were in a van. And we had it better than Otis did, because Otis had to be with the village, which meant he had to be their first thing, and he couldn't leave until the last thing. Like major bands would get there a half hour before they were to go on and leave right after.

Royce: No sound-checks?

Jenny: There were no sound-checks. There was a line check in the morning.

Andrew: Well, you could dial it in. Your sound people would know what to do after the first...

John: They had all the information on computer. It was amazing to watch the sound guy, because he'd bring it all up on computer, like whatever drum monitor should have this.

Andrew: But if you were stuck in the village and you had to drive eight hours but you couldn't leave until midnight, and had to check in at 10:30 in the morning, that's only three hours of sleep.

Jenny: You definitely needed a team.

Kristen: We talked to some vendors there and they had like two booths going, and they were tag-teaming back and forth.

Royce: Now I have to think of another question.

Jenny: You have to get to the heart of the Tsunami you've never read in interviews before.

Royce: Actually, I've never read any interviews except for the one in Ablaze! Jenny &

Kristen: That was a good one!

Royce: Okay, so how did England go? You've been there twice?

Andrew: Once for only a week and a half, and once for three weeks.

Royce: It seems that American bands are considerably more popular now, especially indie bands.

Kristen: People say that American bands are. It goes in big waves, like popularity, then unpopularity. But definitely right now it's probably at a peak of American band popularity. Pavement is the big thing.

Andrew: Europe apparently is on the downside. People touring Europe this year said it wasn't as great as it had been, and people booking shows said it was hard to get American bands gigs just because they were Americans. It used to be that any punk rock band could play forever and make a million dollars. But now they're getting harder, and the recession's hit Germany so German shows are harder to come by. It's interesting to watch it come and go.

Jenny: It's very strange, because it's totally like playing in LA or New York every night, like a real music media influence.

Royce: That's because there's so much press there.

Jenny: Sure, because if you've got two full size weeklys and they've got to have something new to put on the cover every week. It makes you real nervous, because you... Well, not even nervous, you just don't take any of it seriously too much, because you see Superchunk on the cover in July and then the really nasty reviews in September. But it's really interesting to see all these people living off the music industry. You don't see that many people doing that in the States. These people have jobs just interviewing bands, and whine about it all the time!

Royce: No kidding, I wish I could get paid.

Jenny: We like touring the states a lot though.

Royce: How many times have you toured?

Andrew: Third time to the south and California and the northwest. Three times through Minneapolis. We've played the most in Chicago of any place because whether you go north or south you go through Chicago. Plus it's fun to play.

Royce: How has the audience reaction been? Has the audience been building?

Kristen: Depends on where you are. We'll have shows... Like Fort Worth was a real surprise last time, after sort of disinterested crowds at Lollapalooza in Texas. They were nice and all, but they didn't really know us at all. And we did a show at Fort Worth at night and there was 250-300 people there just packed up to the front of the stage. Which is really invigorating after the half-hearted response earlier.

John: I wonder how many people are going to be there this time.

Kristen: Yeah, we'll see if it's going to be the same amount of people, because we were with Sebadoh last time.

Andrew: Our shows in the West have been sort of odd. Good in places they weren't and sort of disappointing in places that had been that had been good. I think partly it's the first time we've been on tour when it's not summer, so there's a lot of other bands.

Jenny: There's so many shows.

Andrew: We've been on the West Coast for a week now, and every night there's been something that's probably drawing some of the same crowd. And we're always with-

in a day or two of Unrest and Stereolab. The Redd Kross show just went through. Velocity Girl were here a week ago.

Royce: Yeah, it was Velocity Girl Thursday, Girls Vs. Boys and Jesus Lizard on Friday, Shudder To Think on Tuesday.

Andrew: And if we were a week earlier or a week later it would probably be better, because I think people are just exhausted. It's insane.

Royce: It's like all the DC area bands invaded at once.

Kristen: Did you see Pitchblende when they came through?

Royce: No, I saw a flyer the day after. How did the match-book single come together? That was a very neat package.

Jenny: We were at a friends house, and he was trying to show us the way that you can use two and three colors, how they used them back in the 40's. And he showed us this book of match-book artwork.

John: Steve from Edsel.

Jenny: And it was totally great, so we said, "Man, lets do a match-book cover. And then John and Steve got together and worked out the design.

Royce: And then O beat you to it. (The Radio Wendy 7" sleeve.)

Kristen: It was almost simultaneous. Andrea Enthal wrote to us and said, "I just wrote this article because you and Radio Wendy simultaneously did match-book sleeves." And then we realized when we got out here during Lollapalooza that it was O who put it out. And he was like, "Man, you undercut me!" Except he used stronger language than that. "We had the same idea, you willy-woolers!"

Royce: (Again searching for questions)

Jenny: So, since when do they allow Flipside to review pop stuff?

Royce: Since I started, corrupting the punk rock integrity. Most people apparently write and say "Fire him!"

Jenny: That's good. Fire a volunteer. I wonder how many people write and say fire Krk? We could ask you really pointed, cutting questions.

Royce: Ask me cutting questions?

Jenny: Well, that's what you did to Unrest, but you haven't done that to us, so...

Royce: That's because you don't steal verses!

Kristen: Well, you haven't asked us about how we do that with Primus.

Royce: How could you do that with Primus?

Kristen: Well, without the extra fifth string on the bass it's hard.

Jenny: Well, the invisible fifth string makes it look like we don't have it.

Kristen: There's actually another bass player off stage just playing that one note.

Jenny: John's got the extra bass pedal.

Royce: So when is the Les Claypool tribute album coming out?

Jenny: I dunno, when is that coming out? Never?

Royce: Where did you get those shoes, Kristen, those are mighty neat?

Kristen: I got them wandering around New York City on a Sunday morning after playing CBGB's. New York City between about 9 a.m. and noon on a Sunday is pretty darn boring, especially when it's raining out. I walked like 30 blocks because there wasn't anything else to do. (At that point some water-carrying helicopters passed over drowning everyone out.)

Royce: How do you go about writing songs?

John: Steal James guitar lines.

Jenny: Definitely listen to a lot of James first.

Kristen: Wait a minute, what do I see over there? Someone's dressed up like a fish or bird or something?

Andrew: Yeah, they were walking around before. I almost hit them with the van. Someone else was dressed up like Phantom of the Opera.

Jenny: Yeah, I saw that. That was a lame costume.

Royce: What are you going to do for Halloween? Some trick-or-treating?

Andrew: We're going to Albuquerque.

Royce: Yikes!

Kristen: We haven't had time to look for any costumes yet. We'll have to think of something.

John: I'm going to go like you, Kristen. In cords and a

sweatshirt.

Kristen: Yeah, well I'm going to go like you and look like a rap artist!

Jenny: We just went to Dogpile and they gave us tons of great stuff, but it totally is the big clothing look, and John is so skinny that he totally gets the rap look going.

Royce: You need some old Adidas or something.

John: With the fat faces. If you know where I can get big fat faces-

Royce: You could go to the Beastie Boys store-

Kristen: Xtra Large!

John: I've got one of their t-shirts on right now.

Jenny: The drummer from Kitten, who we were on tour with, he owns the other half of the company. He was cool.

Royce: So, back to the question?

Jenny: Well, whoever is singing usually. I usually write most of the initial stuff. And whoever sings usually wrote the lyrics. But so far both Andrew and Kristen have written songs as well. There's a song on the album that Andrew wrote, and a song that Kristen wrote as well. And a bunch on the singles. But someone just writes the basic stuff and we all come in and play, we don't really jam on it, it's more...

Kristen: Part by part.

Jenny: It's much more mathy. We've never had much time to write songs, because we always have the projects waiting for us. And then we tour so much we had to write this whole record while on tour or in the period of this one month in between tours. So it's sort of hard. Sometimes the songs could be more developed. They get better as we tour. But that's pretty much how we do it usually. We have this rule on this tour that as we were touring out to Chicago to record that we had to play one song we didn't know every night, just so we would force ourselves to learn them before we got there. We play a couple of them every night now because it's more fun. I think a lot of people are bored of us now because we don't play anything they recognize. They probably recognize more Versus songs.

Kristen: It's amazing though. Versus have on six song ep and two seven inches and they write three separate song lists, and not repeat.

Andrew: I saw their set list last night, and instead of having songs like "slow new one" and "fast new one" they have like, "new seven".

Jenny: Yeah, they have like "New 1-10". It's also hard because John lives so far from us. Like he'll be leaving in January to go back to school. So we'll probably take a big hiatus.

Kristen: Be a good time to write new songs.

Jenny: We did that once before, we wrote a bunch of new songs, then made John come down for a weekend and made John write all the drum parts and went up and recorded and it was a real big mistake. Poor Bob Weston had to sit there and listen to us mistake the songs over and over again. It took some generous over-dubbing to cover it up. It actually came out pretty good.

Royce: Which one's that?

Kristen: The Australian stuff. And the diner 7". And the song on the Minutemen tribute that hasn't come out yet.

Royce: So what do you think of the fires?

Kristen: It's weird, because when we were here with Lollapalooza O took us to Newport Beach to hang out for a day, and that area we drove around in with all the nice shopping areas is now burnt to the ground.

John: Most of the shops are still there.

Jenny: It's so weird. And the last tour was like a month after all the riots. And we were playing at Jabberjaw, so we got to see riot damage.

Kristen: And Andrew came with Superchunk when there were all the big rains.

Royce: You guys just bring disaster with you!

Jenny: That's Tsunami for you, a trail of destruction.

Kristen: When we were in Detroit last time there was all this tension because there had been a case similar to the Denny case, and John got yelled at.

Jenny: And all the people in the club were like, "There could be a riot any minute now!"

And that was it.

You can write to Tsunami and Simple Machines at PO Box 10290, Arlington, VA 22210.

1993 Poll results:

Best band:

- #1. Jesus Lizard / NOFX
- #2. Clawhammer / Nirvana
- #3. Bikini Kill
- #4. Humpers / Fugazi / Screaming Weasel

Best new band:

- #1. Face To Face
- #2. New Bomb Turks / Hazel
- #3. Rancid
- #4. Cupid Car Club / Shellac

Best LP/CD/CS:

- #1. Jon Spencer Blues Explosion "Extra Width"
- #2. NOFX "White Trash..."
- #3. Melvins "Houdini"
- #4. Face To Face "Walk Away"

Best album cover:

- #1. Melvins "Houdini"
- #2. NOFX "White Trash..."
- #3. Jon Spencer Blues Explosion "Extra Width"
- #4. Rancid

Best live band:

- #1. Jesus Lizard
- #2. Reverend Horton Heat
- #3. Fugazi
- #4. Boredoms

Worst band:

- #1. Stone Temple Pilots
- #2. Pearl Jam
- #3. Nirvana
- #4. Green Jelly

Best record label:

- #1. Epitaph / Sympathy For The Record Industry
- #2. C/Z / Amphetamine Reptile
- #3. Kill Rock Stars
- #4. Lookout

Best zine (besides Flipside!):

- #1. Fiz
- #2. Maximum Rockroll
- #3. Your Flesh
- #4. Answer Me

The ultimate band:

Vocalist:

- #1. David Yow (The Jesus Lizard)
- #2. Kathleen Hanna (Bikini Kill)
- #3. GG Allin

Bass:

- #1. David Sims (The Jesus Lizard)
- #2. Mike Watt (Firehose)
- #3. Merle Allen (GG Allin bands)

Drummer:

- #1. Dale Crover (Melvins)
- #2. Bill Stevensen (All)
- #3. Mac McNeilly (The Jesus Lizard)

Guitar:

- #1. Ian MacKaye (Fugazi)
- #2. J. Mascis (Dinosaur Jr.) / Buzz Osborne (Melvins)
- #3. Pat Smear (Nirvana) / Jon Spencer (JSBX)

Other instrument:

- #1. El Hefe (Sax with NOFX)
- #2. Jon Spencer (Therimin with JSBX)
- #3. Andy Seven (Sax with Trashcan School)

Best new band name:

- #1. Anal Cunt
- #2. Cupid Car Club / Plinko
- #3. Lucy's Fur Coat / Star Pimp

Role model of the year:

- #1. GG Allin
- #2. Shane Williams / Billy Childish
- #3. David Korresh

Asshole of the year:

- #1. GG Allin
- #2. Rush Limbaugh / Greg Ginn
- #3. Eddie Vedder / Kurt Cobain

Gender:

81% Male, 19% Female (!)

Drop major label flexis?

39% Yes, 55% No, 6% Maybe

Drop major label ads?

43% Yes, 53% No, 4% Maybe

Do you own a computer?

28% Yes, 51% No, 21% were confused. Of those that answered the "what kind?" question: 36% Macs, 57% IBM, 7% Amiga.

Favorite drug?

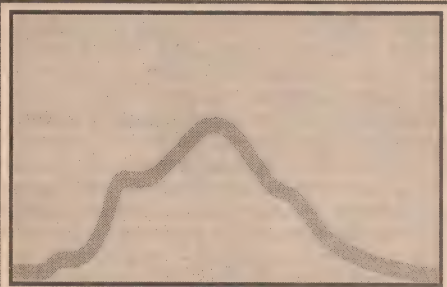
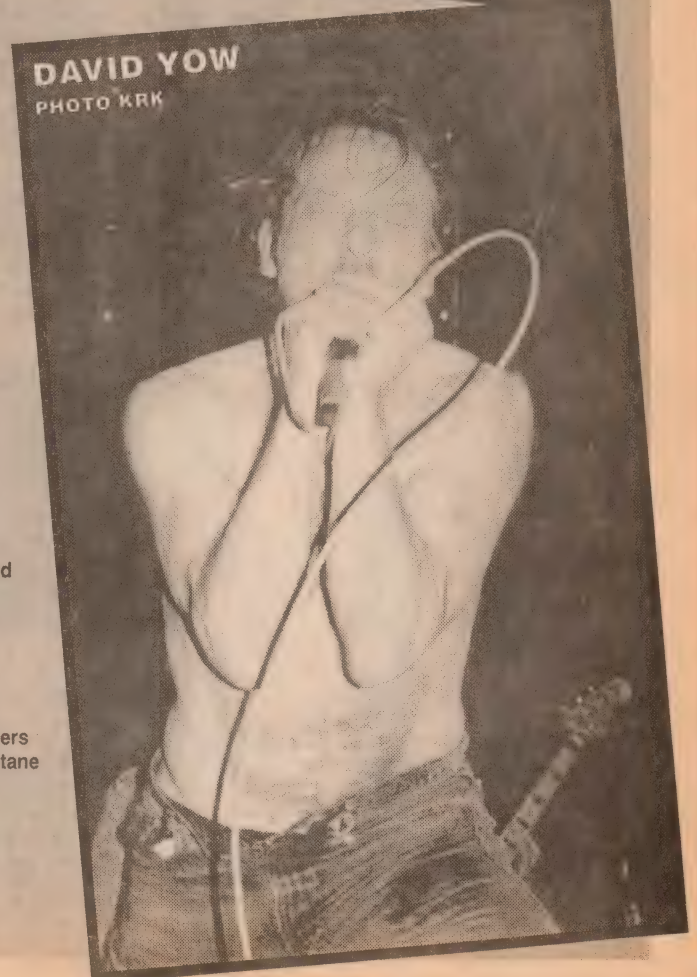
21% Marijuana, 19% Alcohol, 6% Caffeine, 6% LSD, 6% None, 4% Cocaine, 4% Heroin, 33% others (everything from Nyquil and Acutane to Scotchgard and Estrogen!)

Have you seen a UFO?

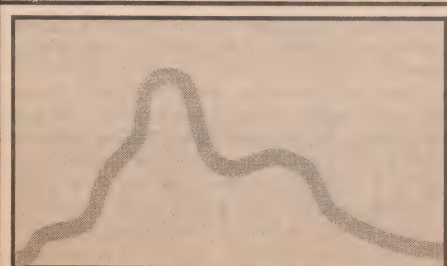
46% Yes, 52% No, 2% Maybe

Do you miss GG?

70% No, 28% Yes, 2% Maybe



HOW OLD YOU ARE



TIME YOU GET UP

By way of introduction I would like to share with you a story from my past. This is my tale of growing up and taking drugs, beginning with my first major experiences with psychedelics (or, My Life with the Thrill Kill Kult!)

It was in the winter of 1984. December of that year, to be precise. I was a runaway punkling of 13 y.o. taking in all of the strange humanity which one only finds out on the streets. I had grown up in L.A. and this was now the peak of the '80's boom. However, with the Olympics in town, the idea of taking off to the streets surely held the same romantic promise of adventure which must've tempted previous generations to go off and join the circus.

But I did not go directly to Hollywood Blvd. No Sir! Being no dummy I went straight to the place where young Valley kids of all social strata went to meet up with

friends and seek out good times - the mall. That's right, for in the mall there was a diverse mish-mash of mods, skins, punks, skaters and of course, trendoid "new-wavers". There was also an atmosphere of safety there; - our numbers pitted against the mall security dweebs. They provided us with the all-important element of challenge - of Drama. For some, like myself, it would also serve as a training ground to break us in for some of the real challenges which we were to encounter when we finally went way (Way, WAY) South of the Blvd. (Ventura Blvd., that is).

This was my first introduction to "the scene", or "a" scene anyway. It was also during this excursion that I saw my first punk shows. Mind you, the pickings were pretty slim for all-ages venues at the time. The "Cathay de Grande" was history, as was "Blackie's", and the "Hong Kong Cafe". A place called "Seven Seas" was doing shows, but none that any of us youngin's could get into.

But at the "Olympic Auditorium" (once a well-known boxing ring, now it's slated for demolition) Gary Tovar had created a venue to showcase punk acts from all over the place. (Legend has it that it was he who came up with the idea to promote alternative talent when, in a heavily stoned state, he was clued in by a "golden voice", hence "Goldenvoice Presents...") The first show I saw there was with Social Distortion, Butthole Surfers, & P.I.L. and it was to change the course of my life. As was the drug scene.

I tried any and all drugs I could get my hands on - freebase coke, pot (natch), speed, loads, luudes, downers, - you know the gamut, I'm sure. To some extent I probably still would today! As a result of my explorations and accumulated experience, I am no longer afraid of testing my own consciousness nor the accepted "reality".

On the occasion that I first tried LSD about five or six of us adolescent street urchins had been roaming about the streets of Hollywood raising funds. Pan-handling was a fruitful occupation back then. I highly doubt that it is still so easy. We debated for a while about what to do with our spoils - ShermStick or doses? Due to our numbers, we settled on the fry. A wise choice indeed, in my opinion, for the idea of getting fucked-up on PCP never sounded that great to me but Acid sounded exciting and mysterious.

I still believe that LSD packs the biggest bang for the buck! We each took a half of a hit ('cept for the boys, of course!). And, since we were there to look out for each other, we managed to have a really smooth trip, and one largely without incident. The next time would not be so pleasant.

A girl I knew who was also a runaway (or

"escapee", has the case may have been), herself all of 14 years old, had gotten hooked up with a notorious skinhead chick. This street skank had promised my friend's favors to the local acid seller, in exchange for doses for herself (wasn't that nice?).

Feeling rightfully uncomfortable with the set-up, my friend told me her dilemma. I told her that she would be a bloody fool to keep the "date", but she feared the girl who had set her up and didn't feel that she could get out of it. So I offered to help her raise \$10 so we could just go in and buy this girl the doses she wanted so badly, without putting my friend in any jeopardy. So we did. It took all day on the glamorous corner of Hollywood & Highland but we made it - just in time for us to keep her appointment with the dealer. We were escorted to his apartment by two other skankos we hardly knew, but who were apparently hoping to score something from our deal - if only "brownie points" with the man.

So we meet the guy and, needless to say, he was really weird. He started coming on to us straight away, and then began trying to negotiate with us to get what he wanted. It was pretty outrageous stuff, too under the circumstances. He wanted US to buy a bottle of champagne, then take a bath together - get this - with masks on our faces, while he sat in a corner, beating off. Like that was really worth the seven measly doses he was willing to exchange for it!

While he was going on about that, he was clipping off little scraps of "green gel", "purple pyramid", and "white blotter" acid to feed us. And we, being neophytes who were not familiar with the dosage, unwittingly ate 'em up. In retrospect, I figure that I must have consumed anywhere from 7 to 15 doses. This would not have really been so bad if we had been in a safe place, which we were not. And if we had had some idea of what to expect and had a chance to prepare for it. But we didn't have a clue about what these tiny remnants could do in any quantity. We had exposed ourselves to risk - Big Time.

As the trip kicked in we figured that we had better get out of there. My friend's "pimp" and her cronies were waiting for us when we came out of the building. We told her that everything had gone just fine, but that we were tripping hard. She got her doses and walked us over to the bus stop. It was the bus stop on Hollywood & Highland but we couldn't even recognize it.

She put our butts on the bus, but in our confused state we soon became overcome with anxiety and got off



"THESE ARE ENDLESS GALAXIES WHICH ARE YOURS. YOU CAN JOURNEY TO INFINITY THROUGH THE ENDLESS PASSAGES OF THE COSMOS. EVEN BETTER, THIS ALL BELONGS TO YOU. THIS IS YOUR MIND." - JOE HUNT

somewhere along the Cahuenga Pass. We really had no place to go even if we HAD been able to navigate, and we were definitely incapable of doing THAT at that point anyhow. To add to our problems, we started getting paranoid. We somehow manage to convince ourselves that the dealer guy would be planning to come after us, for taking the drugs and not going along with his stupid agenda, which pissed him off some, the bastard.

So we hitched a ride and got picked up by another real creep who tried to molest us. Even more freaked out by this guy and our rapidly souring situation, we told him that someone was out to harm us and we were in real danger. Thus convinced that we were indeed in some kind of trouble of which he wanted no part, he finally let us out of his car. He dropped us off right in front of the Hollywood cop-shop on Wilcox. We ran from him - and straight into our next Bad Move.

In our utter confusion, and peaked out of our skulls I think that perhaps we must've felt threatened, 'cos we ran into the Police Station! We told them that we thought we were in danger - of what (other than passing the point of no- return) I still don't know. All I know is that we were too scared little girls. I don't remember much of what took place next, but we were both on misdemeanor drug intoxication charges, and they cuffed us to the benches to keep us still. I thought for sure I had died and was in cop hell in the center of the earth. What's the difference?

We were picked up and just shuttled off to Juvenile Hall, where they couldn't take us in our condition. So we were schlepped to McClaran Hall. There was a very nice intern there who tended to us throughout the night as our egos shattered into a thousand fragments. By dawn those fragments had realigned themselves to make newer and much wiser, people out of us.

That morning they took us to County Medical Center and inoculated us against hepatitis, told us we were stupid fools, and gave us each a general examination. I was eventually arraigned and released to my mom and

OKAY ALL YOU DRUG CONNOISSEURS OUT THERE! IF YOU'VE EVER WONDERED WHAT THE HELL ALL OF THIS DESIGNER DRUG BUSINESS IS ABOUT, THIS IS MY ATTEMPT TO CLEAR UP SOME OF THE CONFUSION.

WHAT CONSTITUTES A DESIGNER DRUG IS BASICALLY ANY DRUG THAT IS SIMILAR IN EFFECT OR MOLECULAR STRUCTURE TO AN EXISTING DRUG WHICH HAS BEEN MADE ILLEGAL. A CHEMIST (OR COOK) ANALYZES THE CHEMICAL STRUCTURE OF THE SCHEDULED COMPOUND AND MOLECULES ARE ADDED OR REMOVED TO CREATE A NEW, AS YET UNSCHEDULED, SUBSTANCE. AFTER IT HAS BEEN RE-SYNTHESIZED THE ALTERED COMPOUND CAN BE MANUFACTURED LEGALLY BY SIDESTEP- PING THE RESTRICTIONS WHICH ARE IN PLACE FOR THE ORIGINAL SUBSTANCE. THEREFORE, A DESIGNER DRUG IS A NEW CHEMICAL THAT IS BASED UPON AN ILLEGAL ONE, BUT SYNTHESIZED (OR DESIGNED) WITH THE INTENTION OF BYPASS- ING THE LAW.

PRETTY DARNED SUBVERSIVE, NO?

dad. It was embarrassing but I survived throughout the trauma and continued to take my vacations from the earth. I can honestly say that I believe hard drugs made me a better person - now, but it wasn't easy and it's not for everyone.

My intended purpose with this column in the issues to come will be to disseminate drug related information, as accurately as possible. My intention is to educate whoever wants to know about some interesting facts, and generate new thinking on the subjects. It should make for interesting bathroom reading at least. Please send me your requests for info and I will try to explore them in this column space. Of course, send in your questions and remarks, too.

KICKS

Not everyone is fortunate enough to have access to good recreational psychedelic drugs. Even though the media makes it look like they are ever so available, sometimes things are just hard to find. Or, maybe you just don't trust what you get on the street, in either case, wouldn't it be just that much better if you could use that good ol' punk ethic of Do It Yourself? Well, you can. This column, in conjunction with 22 Kerri Gold, will explore ideas that will let you take fairly common plants and assorted compounds and get the most recreational drug use out of them. Mind you, this is for informational purposes only, we feel that this knowledge is of vital importance as counter cultural history. A lot of the info passed on is indeed derived from "folk- lore" that has been passed down through the generations. Sit back and we'll spin you the wildest tales of the street drug mythos, boiled down to only the true essences, the good stuff. The things that really work. This issue will start (taking the lead from 22 Kerri Gold!) with the truly best way to use good old Morning Glory seeds!

Badoh Negro, Ololiuqui, Tililizin are all Aztec names for pretty much the same thing - the seeds of particular species of the Convolvulaceae family, the seeds of Morning Glories! Yes, the very ingredients of their ceremonial brews, capable of inducing severe changes in mental state, communication with the devil, hallucinations and general stupor. Sounds a lot like LSD? Well, it certainly is. These seeds are known to contain a significant percentage of ergine alkaloids or Lysergic acid amides, the "LS" in LSD (d- Lysergic acid diethylamide - remember Albert Hoffman gave it the name, his original paper was printed in German where acid is "saure", hence the "S"). Anyway, where do you get the Aztecs secret ingredients? Oh, at Ralphs for starters! More specifically, there are three genus' of these plants that have the good seeds: Turbina sp. (Ololiuqui), Argyria sp. (Hawaiian Baby Woodrose, the name because the dried flowers are hard like a wooden baby rose, and were actually not used by the Aztecs) and Ipomoea sp. (the Morning Glories). The common ones are, of course, the Morning Glories, but the Hawaiian woodrose seeds are readily available through ads in the back of magazines like High Times. Are they all the same - NO! Argyria sp. seeds have the highest percentage of alkaloids at about 3%, Turbina sp. and Ipomoea sp. are about the same at about .8%. Obviously Argyria sp. are the best but Ipomoea sp. is the easiest to get and to grow yourself, so we'll concentrate on them.

So, what kind of Morning Glories (yeah, the varieties differ too!)? The best "variety" to use is Heavenly Blue (made infamous in 60's biker flicks!), then Pearly Gates followed by Flying Saucers, Wedding Bells, Summer Skies and Blue Stars. I'd stick with Heavenly Blues, there are a lot of varieties that are completely inactive. So, the first thing to do is get a whole bunch of them. You need like 300 seeds for a dose. You can buy the seeds from Ralphs, but most seed companies put some shit on them to make them unfit for human consumption, besides putting anti-fungal poisons on them anyway. Well, you need far more than you're going to get there so unless you're going to pop for bulk seeds, you'll have to grow your own. This is easy. Get the seeds from Ralphs (or wherever, some companies sell supposedly more potent strains), soak them overnight in water with some small gravel. The next day shake them up so the gravel lightly scratches the seeds (this helps the seeds germinate) and plant them

all over the place. Soil with a pH of 6.5, low potassium and high phosphate content will give seeds with the most alkaloid content, but just growing tons of them is the best bet. Yeah I know, it takes months to get seeds, but what the fuck, if you plant this spring you'll be flying by summer!

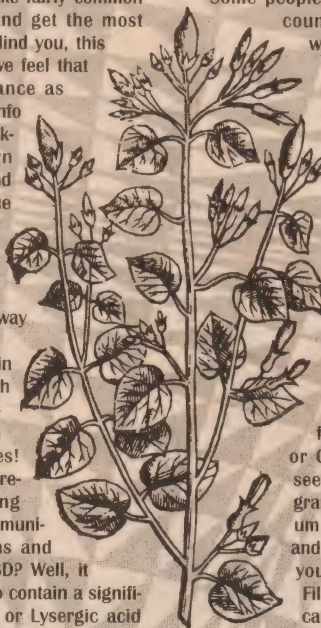
Now you have your seeds, about 300 per dose or about 30 grams. There are a few different ways to fix them. First, you can simply eat them, chewing them up really good. Yeah, right! Chew 300 bitter awful seeds! Easiest is to grind them up in a coffee grinder, soak them in water over night, filter out the muck and drink. This does indeed work, but you get sick! (I sure do!)

Some people recommend a few Dramamine to counteract the nausea, but it doesn't

work for me! A fine trip while you're sitting on the toilet! The Aztecs made a brew by fermenting them, and they are actually sometimes used in the mysterious Mexican drink "Pulque", but I wouldn't be surprised if you get sick there too. So we're gonna have to get rid of the poisons and extract out the good stuff. Again there's a bunch of ways to do this, if you're a chemist you can do things like chromatography columns, but we're gonna do it in a real practical and easy way. You need only two chemicals - petroleum ether (also known as Naphtha, lighter fluid, or Coleman Lantern fuel) and some methanol (or ethanol, or Gin or Vodka!). Grind up as many seeds as you have and for every 100 grams of seeds add 100 ml of petroleum ether. Let them soak for two days and stir occasionally. The fats that make you sick will dissolve into the ether. Filter out as much of the ether as you can through a coffee filter (or finer if you have one, the finer the better) and then let the powder dry thoroughly. If you have a vacuum flask

set up this is quick, otherwise spread it out on a plate and let it dry. Don't heat it up (AT ALL!) or you will isomerize the alkaloids into inactive forms, and keep them out of the light for the same reason. When dry add 100ml of alcohol per 100 grams of seeds and again let it soak for two days. The Lysergic acid amides will dissolve into the alcohol. Filter out the alcohol and again add 100ml of alcohol to the mush. Let that sit over night, and filter the same way. Two or three extractions will pretty much get all the alkaloids. Put all of the alcohol extracts together and evaporate. Again, use no heat!! That vacuum flask would come in handy here, but you can use a shallow ceramic plate. Pour the alcohol into it and let it sit in a dark place. A slow fan will speed up the process. When all dry, you'll be left with a sticky yellow goop that will actually crystallize if you dry it long enough. We could go further (in fact we could go all the way to LSD!), but that's too complicated for now, so we'll just stuff the goop into some capsules and we're done. A decent dose is about 30 grams of seeds - but as you know, the alkaloid content varies so you'll have to experiment a little. But that's it! You might experience a little nausea (I don't!), but it will pass shortly and you'll be overcome with the wonderful spirit of the ancient Aztecs.

That "two packs of seeds and a beer" method just doesn't cut it, and this method actually works. In the near future we'll get into some other things that work. Like ways to actually enhance your LSA trips with the use of simply extracted beta carbolines from plants that are probably growing in your yard! Eventually we'll get into more fun (and complicated) things like making MDMA from herbal tea, DMT from milk and methamphetamine from asthma medicine. Until then, I'd just like to flash that old Monsanto moto your way - "Better living through chemistry."



De OLILIUHQVI

COOKING WITH THE JOLLY ROGER

Welcome to another fun-filled, action-packed and informative column! I really don't feel very "Intro-saavy" this issue, so let's get started, shall we? First, I must keep myself and Flipside out of trouble:

DISCLAIMER:

I, the Jolly Roger, nor Flipside Fanzine, nor any other party that is either affiliated or not affiliated with this publication or any of its staff in any way, shape or form, is responsible for your abuse or misuse of this information (even if they ARE responsible; they're not, okay?). The whole idea for this column is to ENTERTAIN and INFORM you - not give you the wherewithall to live out some sick James Bond(tm) fantasy at some poor sod's expense. We just aren't responsible, got that?

Ok, now that we got that out of the way, let's just get into it. First is a little recipe for the SENIOR chemists who want a challenge (and perhaps have a death wish <grin>)...

NITROGLYCERIN RECIPE

Like all chemists I must advise you all to take the greatest care and caution when you are doing this. Even if you have made this stuff before.

After we make this stuff, I will follow up with another recipe using what you just made... heh heh...

Okay, here's how you make it!

1. Fill a 75-milliliter beaker to the 13 ml. level with fuming red nitric acid, of 98% pure concentration.
2. Place the beaker in an ice bath and allow to cool below room temp.
3. After it has cooled, add to it three times the amount of fuming sulfuric acid (99% H_2SO_4). In other words, add to the now-cool fuming nitric acid 39 ml. Of fuming sulfuric acid. When mixing any acids, always do it slowly and carefully to avoid splattering.
4. When the two are mixed, lower thier temp. By adding more ice to the bath, about 10-15 degrees centigrade. (Use a mercury-operated thermometer)
5. When the acid solution has cooled to the desired temperature, it is ready for the glycerin. The glycerin must be added in small amounts using a medicine dropper. (Read this step about 10 times!) Glycerin is added slowly and carefully (I mean careful!) Until the entire surface of the acid it covered with it.
6. This is a dangerous point since the nitration will take place as soon as the glycerin is added. The nitration will produce heat, so the solution must be kept below 30 degrees centigrade! If the solution should go above 30 degrees, immediately dump the solution into the ice bath! This will insure that it does not go off in your face!
7. For the first ten minutes of nitration, the mixture should be gently stirred. In a normal reaction the nitroglycerin will form as a layer on top of the acid solution, while the sulfuric acid will absorb the excess water.
8. After the nitration has taken place, and the nitroglycerin has formed on the top of the solution, the entire beaker should be transferred slowly and carefully to another beaker of water. When this is done the nitroglycerin will settle at the bottem so the other acids can be drained away.
9. After removing as much acid as possible without disturbing the nitroglycerin, remove the nitroglycerin with an eyedropper and place it in a bicarbonate of soda (sodium bicarbonate in case you didn't know) solution. The sodium is an alkalai and will neutralize much of the acid remaining. This process should be repeated as much

as necessary using blue litmus paper to check for the presence of acid. The remaining acid only makes the nitroglycerin more unstable than it already is. 10. Finally! The final step is to remove the nitroglycerin from the bicarbonate. His is done with an eyedropper, slowly and carefully. The usual test to see if nitration has been successful is to place one drop of the nitroglycerin on metal and ignite it. If it is true nitroglycerin it will burn with a clear blue flame.

** Caution **

Nitro is very sensative to decomposition, heating dropping, or jarring, and may explode if left undisturbed and cool.

Now, as promised... here is a that follow up recipe...

HOW TO MAKE DYNAMITE

Dynamite is nothing more than just nitroglycerin and a stabilizing agent to make it much safer to use. For the sake of saving time, I will abbreviate nitroglycerin with a plain NG. The numbers are percentages, be sure to mix these carefully and be sure to use the exact amounts. These percentages are in weight ratio, not volume. (See chart on this page, <-- RIGHT THERE!)

Next up is a recipe for a simple Mace substitute that works practically as well as the real thing.

MACE SUBSTITUTE

Just mix:

3 PARTS: Alcohol, 1/2 PARTS: Iodine, 1/2 PARTS: Salt Or:
3 PARTS: Alcohol, 1 PARTS: Iodized Salt (Mortons)

Use your imagination and make a game out of thinking up ways to distribute/spray the chemical. It could potentially be loads of fun for the whole family!!

Now, I show you how to have loads of flaming fun with an automobile...

AUTO EXHAUST FLAME THROWER

For this one, all you need is a car, a sparkplug, ignition wire and a switch. Install the spark plug into the last four or five inches of the tailpipe by drilling a hole that the plug can screw into easily. Attach the wire (this is regular insulated wire) to one side of the switch and to the spark plug. The other side of the switch is attached to the positive terminal on the battery. With the car running, simply hit the switch and watch the flames fly!!! Again be careful that no one is behind you! I have seen some of flames shoot 20 or more feet!

Ok, enough about things that go boom for this issue. I wish to present to you now a classic file out of my book. I hope you like it. I think it has stood the test of time (considering that the file is pushing 8 years of age!)

THE BASICS OF HACKING

(from the "Jolly Roger's Cookbook v2.0"... exactly as released with no edits. I wrote this file circa 1986 or something like that.)

Basics to know before doing anything, essential to your continuing career as one of the elite in the country... This article, "the introduction to the world of hacking" is meant to help you by telling you how not to get caught, what not to do on a computer system, what type of equipment should I know about now, and just a little on the history, past present future, of the hacker.

Welcome to the world of hacking! We, the people who live outside of the normal rules, and have been scorned and even arrested by those from the 'civilized world', are becomming scarcer every day. This is due to the greater fear of what a good hacker (skill wise, no moral judgements here) can do nowadays, thus causing anti-hacker sentiment in the masses. Also, few hackers seem to actu-

ally know about the computer systems they hack, or what equipment they will run into on the front end, or what they could do wrong on a system to alert the 'higher' authorities who monitor the system. This article is intended to tell you about some things not to do, even before you get on the system. I will tell you about the new wave of front end security devices that are beginning to be used on computers. I will attempt to instill in you a second identity, to be brought up at time of great need, to pull you out of trouble. And, by the way, I take no, repeat, no, responsibility for what we say in this and the forthcoming articles. Enough of the bullshit, on to the fun: after logging on your favorite bbs, you see on the high access board a phone number! It says it's a great system to "fuck around with!" This may be true, but how many other people are going to call the same number? So: try to avoid calling a number given to the public. This is because there are at least every other user calling, and how many other boards will that number spread to? If you call a number far, far away, and you plan on going thru an extender or a re-seller, don't keep calling the same access number (I.E. As you would if you had a hacker running), this looks very suspicious and can make life miserable when the phone bill comes in the mail. Most cities have a variety of access numbers and services, so use as many as you can. Never trust a change in the system... The 414's, the assholes, were caught for this reason: when one of them connected to the system, there was nothing good there. The next time, there was a trek game stuck right in their way! They proceeded to play said game for two, say two and a half hours, while telenet was tracing them! Nice job, don't you think? If anything looks suspicious, drop the line immediately!! As in, yesterday!! The point we're trying to get across is: if you use a little common sense, you won't get busted. Let the little kids who aren't smart enough to recognize a trap get busted, it will take the heat off of the real hackers. Now, let's say you get on a computer system... It looks great, checks out, everything seems fine. Ok, now is when it gets more dangerous. You have to know the computer system to know what not to do. Basically, keep away from any command something, copy a new file into the account, or whatever! Always leave the account in the same status you logged in with. Change *nothing*... If it isn't an account with priv's, then don't try any commands that require them! All, yes all, systems are going to be keeping log files of what users are doing, and that will show up. It is just like dropping a trouble-card in an ESS system, after sending that nice operator a pretty tone. Spend no excessive amounts of time on the account in one stretch. Keep your calling to the very late night if possible, or during business hours (believe it or not!). It so happens that there are more users on during business hours, and it is very difficult to read a log file with 60 users doing many commands every minute. Try to avoid systems where everyone knows each other, don't try to bluff. And above all: never act like you own the system, or are the best there is. They always grab the people who's heads swell... There is some very interesting front end equipment around nowadays, but first let's define terms... By front end, we mean any device that you must pass thru to get at the real computer. There are devices that are made to defeat hacker programs, and just plain old multiplexers. To defeat hacker programs, there are now devices that pick up the phone and just sit there... This means that your device gets no carrier, thus you think there isn't a computer on the other end. The only way around it is to detect when it was picked up. If it picks up after the same number ring, then you know it is a hacker-defeater. These devices take a multi-digit code to let you into the system. Some are, in fact, quite sophisticated to the point where it will also limit the user name's down, so only one name or set of names can be valid logins after they input the code... Other devices input a number code, and then they dial back a pre-programmed number for that code. These systems are best to leave alone, because they know someone is playing with their phone. You may think "but i'll just reprogram the dial-back." Think again, how stupid that is... Then they have your number, or a test loop if you were just a little smarter. If it's your number, they have your balls (if male...), If it's a loop, then you are screwed again, since those loops are *monitored*. As for multiplexers... What a plexer is supposed to do is this: The system can accept multiple users. We have to time share, so we'll let the front-end processor do it... Well, this is what a multiplexer does. Usually they will ask for something like "enter class" or "line:". Usually it is programmed for a double digit number, or a four to five letter word. There are usually a few sets of numbers it accepts, but those numbers also set your 300/1200/2400 baud data type. These multiplexers are inconvenient at best, so not to worry. A little about the history of hacking: hacking, by my definition, means a great knowledge of some special area. Doctors and

lawyers are hackers of a sort, by this definition. But most often, it is being used in the computer context, and thus we have a definition of "anyone who has a great amount of computer or telecommunications knowledge." You are not a hacker because you have a list of codes... Hacking, by my definition, has then been around only about 15 years. It started, where else but, mit and colleges where they had computer science or electrical engineering departments. Hackers have created some of the best computer languages, the most awesome operating systems, and even gone on to make millions. Hacking used to have a good name, when we could honestly say "we know what we are doing". Now it means (in the public eye): the 414's, ron austin, the nasa hackers, the arpanet hackers... All the people who have been caught, have done damage, and are now going to have to face fines and sentences. Thus we come past the moralistic crap, and to our purpose: educate the hacker community, return to the days when people actually knew something...

Now, I would like to present you with an article I found on some BBS lately - let's call it my "continuing" AIDS-related section instead of a Part II, shall we?

AIDS: A U.S.-MADE MONSTER?

PREFACE

In an extensive article in the Summer-Autumn 1990 issue of "Top Secret", Prof. J. Segal and Dr. L. Segal outline their theory that AIDS is a man-made disease, originating at Pentagon bacteriological warfare labs at Fort Detrick, Maryland. Top Secret is the international edition of the German magazine Geheim and is considered by many to be a sister publication to the American Covert Action Information Bulletin (CAIB). In fact, Top Secret carries the Naming Names column, which CAIB is prevented from doing by the American government, and which names CIA agents in different locations in the world. The article, named "AIDS: US-Made Monster" and subtitled "AIDS - its Nature and its Origins," is lengthy, has a lot of professional terminology and is dotted with footnotes. The following is my humble attempt to encapsulate its highlights. It is recommended that all interested read the original, which is available at some bookstores, or can be ordered for \$3.50 from:

Top Secret/Geheim Magazine P.O.Box 270324 5000 Köln 1 Germany

AIDS FACTS

"The fatal weakening of the immune system which has given AIDS its name (Acquired Immuno-Deficiency Syndrome)," write the Segals, "has been traced back to a destruction of a functional failure of the T4-lymphocytes, also called 'helper cells', which play a regulatory role in the production of antibodies in the immune system." In the course of the illness, the number of functional T4-cells is reduced greatly so that new anti-bodies cannot be produced and the defenseless patient remains exposed to a range of infections that under other circumstances would have been harmless. Most AIDS patients die from opportunistic infections rather than from the AIDS virus itself. The initial infection is characterized by diarrhea, erysipelas and intermittent fever. An apparent recovery follows after 2-3 weeks, and in many cases the patient remains without symptoms and functions normally for years. Occasionally a swelling of the lymph glands, which does not affect the patient's well-being, can be observed. After several years, the pre-AIDS stage, known as ARC (Aids-Related Complex) sets in. This stage includes disorders in the digestive tract, kidneys and lungs. In most cases it develops into full-blown AIDS in about a year, at which point opportunistic illnesses occur. Parallel to this syndrome, disorders in various organ systems occur, the most severe in the brain, the symptoms of which range from motoric disorders to severe dementia and death. This set of symptoms, say the Segals, is identical in every detail with the Visna sickness which occurs in sheep, mainly in Iceland. (Visna means tiredness in Icelandic). However, the visna virus is not pathogenic for human beings. The Segals note that despite the fact that AIDS is transmitted only through sexual intercourse, blood transfusions and non-sterile hypodermic needles, the infection has spread dramatically. During the first few years after its discovery, the number of AIDS patients doubled every six months, and is still doubling every 12 months now though numerous measures have been taken against it. Based on these figures, it is estimated that in the US, which had 120,000 cases of AIDS at the end of 1988, 900,000 people will have AIDS or will have died of it by the end of 1991. It is also estimated that the number of people infected is at least ten times the number of those

suffering from an acute case of AIDS. That in the year 1995 there will be between 10-14 million cases of AIDS and an additional 100 million people infected, 80 percent of them in the US, while a possible vaccination will not be available before 1995 by the most optimistic estimates. Even when such vaccination becomes available, it will not help those already infected. These and following figures have been reached at by several different mainstream sources, such as the US Surgeon General and the Chief of the medical services of the US Army. Say the Segals: "AIDS does not merely bring certain dangers with it; it is clearly a programmed catastrophe for the human race, whose magnitude is comparable only with that of a nuclear war." They later explain what they mean by "programmed," showing that the virus was produced by humans, namely Dr. Robert Gallo of the Bethesda Cancer Research Center in Maryland. When proceeding to prove their claims, the Segals are careful to note that: "We have given preference to the investigative results of highly renowned laboratories, whose objective contents cannot be doubted. We must emphasize, in this connection, that we do not know of any findings that have been published in professional journals that contradict our hypotheses."

DISCOVERING AIDS

The first KNOWN cases of AIDS occurred in New York in 1979. The first DESCRIBED cases were in California in 1979. The virus was isolated in Paris in May 1983, taken from a French homosexual who had returned home ill from a trip to the East Coast of the US. One year later, Robert Gallo and his co-workers at the Bethesda Cancer Research Center published their discovery of the same virus, which is cytotoxic, i.e. poisonous to cells. Shortly after publishing his discovery, Gallo stated to newspapers that the virus had developed by a natural process from the Human Adult Leukemia virus, HTLV-1, which he had previously discovered. However, this claim was not published in professional publications, and soon after, Alizon and Montagnier, two researchers of the Pasteur Institute in Paris published charts of HTLV-1 and HIV, showing that the viruses had basically different structures. They also declared categorically that they knew of no natural process by which one of these two forms could have evolved into the other.

According to the professional "science" magazine, the fall 1984 annual meeting of the American Association for the Advancement of Science (AAAS), was almost entirely devoted to the question of: to what extent new pathogenic agents could be produced via human manipulation of genes. According to the Segals, AIDS was practically the sole topic of discussion.

THE AIDS VIRUS

The Segals discuss the findings of Gonda et al, who compared the HIV, visna and other closely-related viruses and found that the visna virus is the most similar to HIV. The two were, in fact, 60% identical in 1986. According to findings of the Hahn group, the mutation rate of the HIV virus was about a million times higher than that of similar viruses, and that on the average a 10% alteration took place every two years. That would mean that in 1984, the difference between HIV and visna would have been only 30%, in 1982- 20%, 10% in 1980 and zero in 1978. "This means," say the Segals, "that at this time visna viruses changed into HIV, receiving at the same time the ability to become parasites in human T4-cells and the high genetic instability that is not known in other retroviruses. This is also consistent with the fact that the first cases of AIDS appeared about one year later, in the spring of 1979."

"In his comparison of the genomes of visna and HIV," add the Segals, "Coffin hit upon a remarkable feature. The env (envelope) area of the HIV genome, which encodes the envelope proteins which help the virus to attach itself to the host cell, is about 300 nucleotides longer than the same area in visna. This behavior suggests that an additional piece has been inserted into the genomes of the visna virus, a piece that alters the envelope proteins and enables them to bind themselves to the T4-receptors. BUT THIS SECTION BEHAVES LIKE A BIOLOGICALLY ALIEN BODY, which does not match the rest of the system biochemically. (emphasis mine)

The above mentioned work by Gonda et al shows that the HIV virus has a section of about 300 nucleotides, which does not exist in the visna virus. That length corresponds with what Coffin described. That section is particularly unstable, which indicates that it is an alien object. According to the Segals, it "originates in an HTLV-1 genome, (discovered by Gallo-ED) for the likelihood of an accidental occurrence in HIV of a genome sequence 60% identical with a section of the HTLV-1 that

is 300 nucleotides in length is zero." Since the visna virus is incapable of attaching itself to human T4 receptors, it must have been the transfer of the HTLV-1 genome section which gave visna the capability to do so. In other words, the addition of HTLV-1 to visna made the HIV virus. In addition, the high mutation rate of the HIV genome has been explained by another scientific team, Chandra et al, by the fact that it is "a combination of two genome parts which are alien to each other BY ARTIFICIAL MEANS rather than by a natural process of evolution, because this process would have immediately eliminated, through natural selection, systems that are so replete with disorders."

"These are the facts of the case," say the Segals. "HIV is essentially a visna virus which carries an additional protein monomer of HTLV-1 that has an epitope capable of bonding with T4 receptors. Neither Alizon and Montagnier nor any other biologist know of any natural mechanism that would make it possible for the epitope to be transferred from HTLV-1 to the visna virus. For this reason we can come to only one conclusion: that this gene combination arose by artificial means, through gene manipulation."

"THE CONSTRUCTION OF HIV"

"The construction of a recombinant virus by means of gene manipulation is extraordinarily expensive, and it requires a large number of highly qualified personnel, complicated equipment and expensive high security laboratories. Moreover, the product would have no commercial value. Who, then," ask the Segals, "would have provided the resources for a type of research that was aimed solely at the production of a new disease that would be deadly to human beings?"

The English sociologist Allistair Hay (as well as Paxman et al in "A Higher Form of Killing"-ED), published a document whose authenticity has been confirmed by the US Congress, showing that a representative of the Pentagon requested in 1969 additional funding for biological warfare research. The intention was to create, within the next ten years, a new virus that would not be susceptible to the immune system, so that the afflicted patient would not be able to develop any defense against it. Ten years later, in the spring of 1979, the first cases of AIDS appeared in New York.

"Thus began a phase of frantic experimentation," say the Segals. One group was working on trying to cause animal pathogens to adapt themselves to life in human beings. This was done under the cover of searching for a cure for cancer. The race was won by Gallo, who described his findings in 1975. A year later, Gallo described gene manipulations he was conducting. In 1980 he published his discovery of HTLV.

In the fall of 1977, a P4 (highest security category of laboratory, in which human pathogens are subjected to genetic manipulations) laboratory was officially opened in building 550 of Fort Detrick, MD, the Pentagon's main biological warfare research center. "In an article in 'Der Spiegel', Prof. Mollings point out that this type of gene manipulation was still extremely difficult in 1977. One would have had to have a genius as great as Robert Gallo for this purpose, note the Segals."

Lo and behold. In a supposed compliance with the international accord banning the research, production and storage of biological weapons, part of Fort Detrick was "demilitarized" and the virus section renamed the "Frederick Cancer Research Facility". It was put under the direction of the Cancer Research Institute in neighboring Bethesda, whose director was no other than Robert Gallo. This happened in 1975, the year Gallo discovered HTLV. Explaining how the virus escaped, the Segals note that in the US, biological agents are traditionally tested on prisoners who are incarcerated for long periods, and who are promised freedom if they survive the test. However, the initial HIV infection symptoms are mild and followed by a seemingly healthy patient.

"Those who conducted the research must have concluded that the new virus was...not so virulent that it could be considered for military use, and the test patients, who had seemingly recovered, were given their freedom. Most of the patients were professional criminals and New York City, which is relatively close, offered them a suitable milieu. Moreover, the patients were exclusively men, many of them having a history of homosexuality and drug abuse, as is often the case in American prisons. llll It is understandable why AIDS broke out precisely in 1979, precisely among men and among drug users, and precisely in

New York City," assert the Segals. They go on to explain that whereas in cases of infection by means of sexual contact, incubation periods are two years and more, while in cases of massive infection via blood transfusions, as must have been the case with prisoners, incubation periods are shorter than a year. "Thus, if the new virus was ready at the beginning of 1978 and if the experiments began without too much delay, then the first cases of full-blown AIDS in 1979 were exactly the result that could have been expected."

In the next three lengthy chapters, the Segals examine other theories, "legends" as they call them, of the origins of AIDS. Dissecting each claim, they show that they have no scientific standing, providing also the findings of other scientists. They also bring up the arguments of scientists and popular writers who have been at the task of discounting them as "conspiracy theorists" and show these writers' shortcomings. Interested readers will have to read the original article to follow those debates. I will only quote two more paragraphs:

"We often heard the argument that experiments with human volunteers are part of a barbaric past, and that they would be impossible in the US today... We wish to present one single document whose authenticity is beyond doubt. An investigative commission of the US House of Representatives presented in October 1986 a final report concerning the Manhattan Project. According to this document, between 1945 and 1975 at least 695 American citizens were exposed to dangerous doses of radioactivity. Some of them were prisoners who had volunteered, but they also included residents of old-age homes, inmates of insane asylums, handicapped people in nursing homes, and even normal patients in public hospitals; most of them were subjected to these experiments without their permission. Thus the 'barbaric past' is not really a thing of the past."

"It is remarkable that most of these experiments were carried out in university institutes and federal hospitals, all of which are named in the report. Nonetheless, these facts remained secret until 1984, and even then a Congressional committee that was equipped with all the necessary authorization needed two years in order to bring these facts to life. We are often asked how the work on the AIDS virus could have been kept secret. Now, experiments performed on a few dozen prisoners in a laboratory that is subject to military security can be far more easily kept secret than could be the Manhattan Project."

Now, let's switch topics once more... to one that is on a MUCH lighter note...

"WHY PRACTICE WHEN WE CAN JUST BUY A BETTER PRODUCER?"

I've been noticing a mass exodus of bands (even more so recently) from independent labels (TRUE independent labels, not Majors pretending to be independent) to major recording contracts.

So, I figured that if you had a band that you were trying to get signed, or are just looking for promotion, management or or some other step towards turning your art into fast cash, I would give you some tools to beat the competition.

Here then, are the direct addresses of some very big names in the record/talent business. Your letter or package or kit, if properly disguised, will most likely end up very close to their desk if not on it.

It's the closest most may get to a real solicitation, and don't worry: they're not looking for talent. They're looking for a sucker.

So anyway, here ya go. See ya at the nearest big arena! (See the big address list at the bottom of this page).

NOW IT'S TIME FOR DESSERT!

This recipe does not fall under the disclaimer.. it's really okay for you to try this one at home!

Authentic Pennsylvania Dutch Shoo Fly Pie

1/2 c Baking Molasses	1/8 ts Nutmeg
1 Egg Yolk	1/8 ts Ground Ginger
1/2 ts Baking Soda	1/8 ts Ground Cloves
3/4 c Boiling Water	1/2 ts Cinnamon
3/4 c Flour	1/4 ts Salt
1/2 c Brown Sugar	Pastry for 9 inch pie
2 T Butter	

Dissolve soda in boiling water and add to egg and molasses. Set aside. Stir dry ingredients together, mixing well. Cut in shortening until mixture looks like coarse crumbs. Pour molasses into pie shell. Sprinkle crumbs evenly over top. Do not stir. Bake at 450 degrees for 15 minutes then reduce heat to 350 degrees and bake 20 minutes longer. Cool and serve.

Happy New Year! Let's hope that '94 rocks hard like '93 did - wait! WHAT am I saying? Have I gone mad?? We'll find out next issue, I guess. Until then, STAY FREE!

- - - - - Jolly Roger

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LIVE REVIEWS

POLVO

Sept. 13 at Jabberjaw by Royce

There was a band opening that I wanted to see that cancelled, but it was so long ago that I forgot who. I got there in time to see only Polvo anyway. Utilizing some weird eastern sounds alongside their noise-infested guitar doodles, Polvo create a sonic soundscape not quite like anyone else. But many technical difficulties and mistakes made this slightly less than triumphant. Still interesting and worth seeing. Liberty Horses Nov. something at Cafe Largo by Royce A pleasant outing to this nice bar to see England's Liberty Horses. Actually, only the two brothers and their guitars, not the full band. Anyone remember the Bible? Well that's their former band, but this is a change of pace. Bluesy, intense folk inspired tunes with a real emotional edge. Not something for everyone, but something different and not bad at all. Give it a go if you're in the mood.

TSE TSE FLY, SONIC BOOM

Sept. 17 at Auditorium Sept. 19 at Purple Onion (S.F.) w/ Sonic Boom Sept. 20 at DNA (S.F.) by Royce

Tse Tse Fly are the best new pop band out of England, period. Hailing from Leeds, they make interesting guitar music without all the effects or machinery utilized by so many of their contemporaries. By meshing catchy melodies with harsh guitar blasts, and trading off vocal duties among three of them, they attain a unique sound that will set those of you with pop tastes on your ear. Playing only this handful of shows in the US for their first outing, they opened for Sonic Boom (of Spacemen 3 and Spectrum fame) at the Hollywood Auditorium. An insufferably bad band of no talents by the name of Super(ficial) 31 started things off with everyone lounging on the floor trying to ignore the uninspired drone coming from the stage. But when Tse Tse Fly came on, they got everyone on their feet and listening intently to their punk vigor and pop hooks. Definitely the highlight of the show, and by far blowing away everyone else on the bill. Sonic Boom couldn't have been more dull. Basically, he puffed a cigarette, twiddled effects and amp knobs, and went about leaning guitars against his amps to achieve what he considers music. Spacemen 3 were great, Spectrum a acceptable rehash, but if Sonic comes back without a band again, you won't find me there. Anyhow, off to beautiful San Francisco to a weird 60's beat club called the Purple Onion, where the drunk owner harassed the bands mid-song. Brian Jonestown Massacre opened, and quite honestly bored the shit out of me with their overly derivative "dream pop" sound. Super shitty 31 only made me more miserable. But when the Fly went on and did a totally punk set they brought me out of my foul mood. With Mark Goodrham screaming his vocals, completely overloading the joke of a PA, and Simon dashing all over the floor with his guitar, a truly fun and exciting show was created for all the ten or fifteen people who stuck around after the local "talent" (Brian Jonestown) had left. Too bad for them, because the Fly rocked all over what they had to offer. The next night was at the rather excellent DNA club down the street from Slim's in San Francisco as well. Unfortunately, Breeders were playing Slim's and sort of sucked up the audience, but Tse Tse Fly, although playing a bit more subdued than the previous night, still sounded great and made my final hours in Frisco memorable. Sonic apparently played with a few folks this night, but I didn't need any more trouble staying awake.

VELOCITY GIRL, TIGER TRAP

Oct. 21 at Whisky by Royce

Velocity Girl are at the forefront of the American "indie-pop" thing, and with good reason. They play damn good music. Tiger Trap are Talulah Gosh/ Heavenly clones who have occasional bursts of brilliance with such songs as "Puzzle Pieces" but overall have, of late, left

me rather cold. The songs that the bassist and drummer sing on come as welcome relief to the formula they

seem to have fallen into.

Hopefully they'll work these bugs out. Velocity Girl were next and played extremely well, with vocalist Sarah Shannon bopping about between verses, and the rest of the band playing their overloaded pop hooks and generally having a good time. They show so much promise and creativity that I see many great albums on their horizons, and a good thing too, since right outside the venue they signed a multi-album deal with Sub-Pop. Love Battery ended the show, but I'm no fan of their retro-"grunge" rock, so I didn't stick around long.

JESUS LIZARD, GIRLS AGAINST BOYS, BRIANIAC

Oct. 22 at Bogart's by Royce

What can I say? A bill this great cannot be missed! Braniac, out of Ohio were the pleasant surprise of the evening, with their slightly Nation of Ulysses sound, and their crazy jerky punk. They fit quite perfectly on this bill, and would give many bands a run for their money. Girls Against Boys were a powerhouse, utilizing the keyboard very effectively and coming across nearly as heavily as they do on their new album. Jesus Lizard, although not the greatest live band in the universe, as they may have been touted, are certainly no slouches, although all activity was centered around David Yow, while Duane Denison sat back and picked out his trademark guitar lines. Still an

excellent show with a few new tunes thrown in as a preview. Buffalo Tom, Verlaines Oct. 15 at the Palace by Royce Verlaines opened the show with their increasingly blues and rock oriented music, which was a fine warm-up, but definitely not their finest moment. Personally, I prefer their older material, which they shied away from for the most part in favor of material from their new album. Bettie Serveert was next, and there is just some-



Tse Tse Fly - photo Royce



Sonic Boom - photo Royce



Velocity Girl - photo Royce

thing wrong with a Dutch band whose singer puts on a Texas accent. Besides that, they're boring, standard radio-friendly pop fare. Buffalo Tom were excellent, however, playing a good, balanced set of mostly tunes from their last and current LPs with a couple oldies thrown in. They didn't get to play as long as they should have, however, because as usual it was disco night at the Palace so they had to end the show early, which is really lame since it costs so much for shows at this overly glitzy venue. Oh well, I still had a good time.

SHUDDER TO THINK

Oct. 26 at Crosby Hall (Del Mar) w/ Smashing Pumpkins
Oct. 27 at Chapman College by Royce

I don't think Shudder To Think gained many new fans on their tour opening for Smashing Pumpkins, especially down in San Diego, where the Pumpkins metal connection was only too obvious. Lucy's Fur Coat opened, and this former funk-metal band turned "San Diego sound", whatever that is, sucked. They should just quit instead of trying to capitalize on every trend. You BLOW! Anyhow, Shudder's Craig Wedren came on stage in only a large coat, which apparently was a faux pas in this testosterone filled hall. The guitarist from Smashing Pumpkins played with them on the first song. The more Craig's nakedness became apparent, the more objects he was pelted with. They were an awesome force this night, though, and nothing was going to stop them, not even a full water bottle to the head (didn't even flinch!)! After some more audience winding-up, and a stunning set containing some of their finest material from all their records, Shudder finally retreated. Smashing Pumpkins were boring metal like I knew they'd be, following in Jane's Addiction's footsteps of reinventing 70's rock under the guise of "alternative". I wish I'd stuck around, though, because Shudder performed their encore with them. Wonder what the Pumpkin's close-minded fans thought about that! The next day outdoors at Chapman College was less awe-inspiring due to bad sound, especially on the vocals, but was entertaining nonetheless, with Nathan writhing about on the grass as he played.

METEORS, BOILERMAKERS, BALLISTICS

October 27 at the Blue Saloon by Carmen Hillebrew

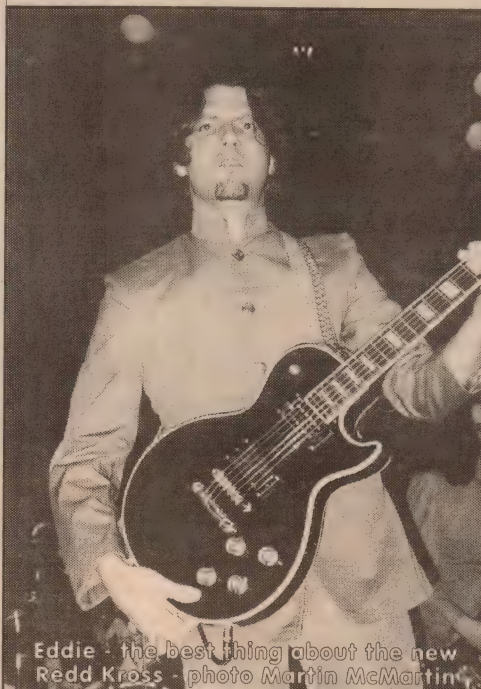
Hadn't seen the METEORS since about 8 years ago at the Mabuhay Gardens in Frisco. They haven't changed much; reved-up gutterslug rockabilly hammered out by a trio of limey greaseballs. They did completely rearranged versions of "Wild Thing" and "These Boots Are Made For Walkin'". The singer's mouth bled all over the mike and his guitar strap, thrilling the crowd's macho factor into an exuberant bonding pit. The BOILERMAKERS didn't need to bleed. They're the best psychobilly band in town, next to the CRAMPS. Their songs are hilarious, their playing is more like *slaying*, and they drip with a love for everything American as long as they can make fun of it at the same time. Several same-sex couples two-stepped throughout their too-short set. O.C.'s BALLISTICS merged Sham 69-ish/'77 punkish stuff with hi-speed rockabilly progressions. There was some raucous playing and they were tighter than tight, but when they opened their mouths with idiotic misogynistic lyrics, it was all over. **Myth:** Boys will be boys. **Fact:** Girls are pissed.

STEREOLAB, UNREST

Oct. 28 at Whisky Oct. 29 at UCI Oct. 31 at some restaurant by Royce

The Whisky show was my first opportunity to see the long awaited pop icons Stereolab. Unfortunately, it was also the least exciting of the three shows I witnessed. Stereolab started the night off, and the nervousness of not only Laetitia Sadier, the lead vocalist, but also the entire band, kept them from exploding in sound like they can so well. Still sounding great, but somehow lacking that special spark, I was slightly disappointed in this first showing. Unrest, as well, seemed uneasy and played less than inspiringly, although occasionally they got things hopping with their quick jangle. Mark Robinson acknowledged James' playing down the street

with their own cover of "Folklore". The next night was in a meeting room at UCI that was funny as it was an awful lot like they were playing in a big classroom. Idaho opened, with a sound not unlike a more rock influenced Codeine. In other words, not very exciting. Stereolab were simply stunning this evening, sounding full and having that spark that is indescribable but made this show so special. Keyboards and organs at full blast, with Tim Gane's unique guitar playing propelling Laetitia's Nico-esque super sexy French voice forward. There was not a flaw to be found. Unrest had a hard act to follow, but admittedly put on a much better, more confident performance and generally being more enjoyable than they had the previous night. Still, they were outdone although their effort is commendable and appreciated. The last performance was Stereolab at a weird restaurant in LA where the drums were on a riser that made it appear to be a "Punch & Judy" show and a stage that they couldn't all fit on. Still, the sound was decent and Stereolab put on another amazing show. Next time, don't miss out!



Eddie - the best thing about the new
Redd Kross - photo Martin McMartin



Dave Vanian - photo Michele

TSUNAMI

Oct. 29 at UCI by Royce

Another outdoor UCI show, under the blazing noon sun. I think that, more than anything, puts a damper on things, but Tsunami still gave it a good shot. Spunky, girl fronted pop with a punk edge, although I still think their songs are a little long. See the interview in this issue for the inside scoop on this band and their label, Simple Machines.

PRAY TV, USHERHOUSE, PHANTOM CHORDS

October 30, Club Lingerie, by Michele

Every Vanian/Damned fan should have caught them at least one of their Southland appearances either here or at Bogarts on Sunday and judging by the size of the crowd, people passed this up to do other things. Well, that's too bad because they missed the show of their lives! (Yeah, I know it was Halloween weekend, but every Damned fan should have been at least one of these shows) I feel lucky to have been able to attend this performance versus all the usual parties I passed up. In any case, Vanian's 5-piece visually resembles the old punk band Crime (for those of you who go that far back) with Vanian wearing a black zoot-type suit with slicked-back, below-the-ears length hair. Roman Jug from the Damned joins him on guitar, still looking like he's in the Damned and rather out of place visually, assisted by a second guitarist of the rockabilly variety, with a Billy Zoom persona on bass; a real hodgepodge. What they look like visually transcends into their sound which is difficult to describe but seems to encompass the aforementioned styles: Just imagine the Phantasmagoria album meets Dwayne Eddie with the Ventures and rockabilly thrown in on the side. Sounds weird, but it works, with half the songs being more up-tempo and half of the ballad variety. Vanian's gifted voice is especially well-suited for ballads and this style of music showcases it full-tilt. He is truly the Frank Sinatra of punk, melting every girl's heart in the audience. Even if the songs weren't great you'd never know it from his delivery; he can really put a song over. Opening up the show was a band from Australia Pray T.V. who were interviewed for Flipside by Shane prior to the show. Really nice guys and great music that comes across as pop-influenced punk; I was lucky enough to hear their CD's and I HIGHLY recommend picking those up if you can find them. They were followed by Usherhouse out of Chicago who musically sound like Goth-Babyland with their gothic kind of industrial tunes utilizing tape machines etc. to fill out their 3-piece sound. Overall a great evening of highly excellent music.

DOUGHBOYS, REDD KROSS

Right before Halloween at the Palace

THE HUMPERS

same night at J.J.'s Lounge by Martin McMartin

Back in around 1986 or '87 I used to listen to this great h/c show on WNYU in NY, and I got turned on a lot of cool shit like the Descendants, Doughboys, Mentors, and other stuff that never came to town and play. So years later, Canada's Doughboys are a national touring act with a new release on A&M Records that was produced by the way cool Daniel Rey, who has brought out the best in many great bands. Well, the record was melancholy and mediocre, but I had hopes for them live. Wrong. These guys fuckin' suck big-time. Even taking into account the painful 7:30 time slot (I was still belching up dinner!) they offered the few of us who cared enough to stand there and watch next to nothing. Making absolutely no attempt to connect with the crowd, they came off like stupid shoe gazers with bruised rock egos as they plodded through a set of carbon-copy renditions from the new CD. They built up some momentum on one awesome cut, "When Up Turns To Down," which was off a little known E.P. released in 1992 on Restless Records. These guys must be used to getting their asses kicked big-time, 'cause they just stood and blinked in disbelief that the small crowd wasn't throwing money or something. Look for them to get dropped by A&M soon after "indie fever" blows over.

Silly as it must sound to all you toughguys and gals, I

Snap. Crackle. Punk.



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was really pumped to see what **Redd Kross** had up their blouse sleeves for their big L.A. comeback (Part VI?) in support of their new "Phaseshifter" LP which I've seen but not yet heard. I don't even think we got a copy here at the office, proving that whatever idiots that signed them this time around probably won't know jack-shit about how to promote them either. I've loved just about everything these guys have done up until "Third Eye," and I don't give a shit if your older brother thinks they "sold out, man." Ask him to tell you about the "good old days" between diaper changes and watching VCR tapes with hit fat ex-punk wife. Then punch him in the fuckin' face and listen to me.

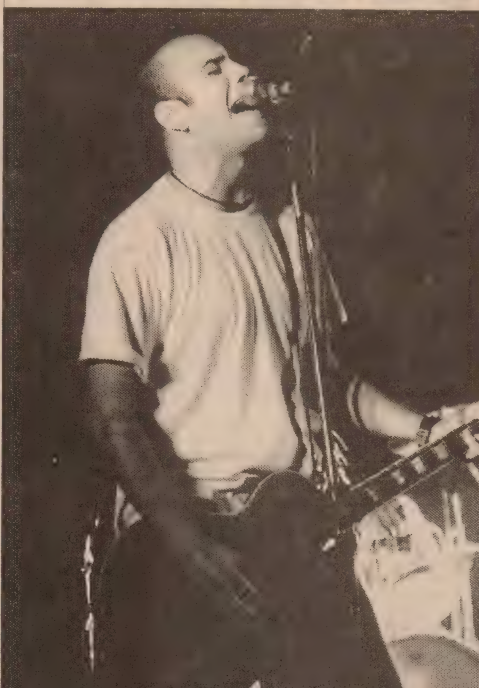
An unintentional Spinal Tap moment occurred when local KROQ dee-jay Rodney Bingenheimer was trotted out to introduce the band and remind the very small crowd that he just got back from England (ooh, ahh, where else?) where it was "really incredible and Redd Kross is huge over there!" Ho-hum. Dressed in sharp Sgt. Pepperish monkey suits, they ran through mostly new material without the tongue-in-cheek irony the McDonald Brothers used to pull-off so well. It's almost like they've totally bought into being the 90's version of Frampton/James Taylor/Jackson Brownish 70's FM radio dreck they used to respect in a kitschy way, but nonetheless lampooned royally. Their overlong "I Don't Know How to be Your Friend" was an indulgent audio abortion of the worst kind. They rocked at points with classics like "Peach Kelli Pop" from "Neurotica," but would dish out another dumb ballad just when things got cookin'. New guitarist Eddie Kurtzeil was a refreshing dose of flash and humor, like he actually "got it," ya know? Keyboardist Gere Fennelly was unnecessary excess baggage and stood around like a confused Lori Partridge. Fortunately the band was saved the embarrassment of seeing just how few people would pay to show up and see them these days because KROQ allowed the people who were there for a separate Halloween Party to trickle in throughout the show. Most of them stood there with nice clean Depeche Mode t-shirts and haircuts, looking really bored and confused. The excited minority of 5 or 6 hard-core Redd Kross fans was made up of a small cluster of Japanese school girls who squealed with glee during the acoustic tunes, and Pat Fear, who we noticed up front with his fist in the air, probably during a song he co-wrote. I snagged Pooch in the middle of the whole fiasco and made come outside and sit in my car and listen to my Parasites tape.

I then hauled ass down to J.J.'s Lounge, where the Humpers managed to salvage my Friday night. Fuck that, they did more in 30 minutes to redeem rock n'roll itself with a shitty, blown-out Radio Shack p.a. and 10 square feet of space than the above bands have done in the last five years. Running through new material to follow up this years sensational "Positively Sick on Fourth Street" CD, the small crowd thrilled and drank with gusto to new classics like "Space Station Love" with its infectious "Spaced Out! Fucked Up!" chorus. L.A. is slowly waking up to this band's awesome potential. Maybe you'll be lucky enough to catch them on their upcoming jaunt up the west coast. Rest up for that one, punky!

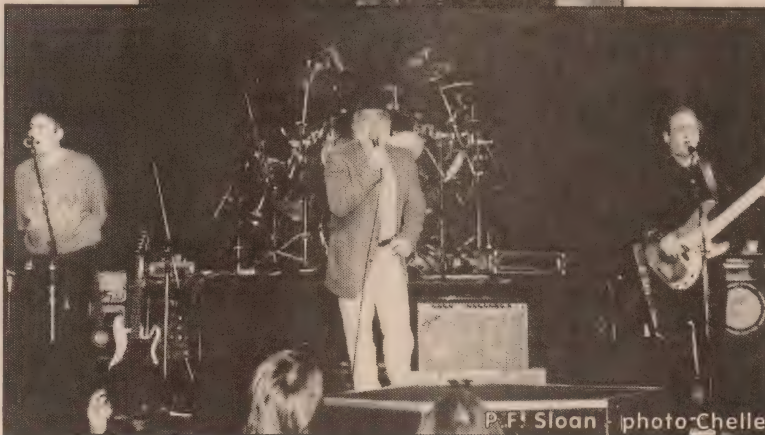
DAVE VANIAN, THE PHANTOM CHORDS, USHERHOUSE

Oct. 30, Club Lingerie by Carmen Hillebrew
This night DAVE VANIAN was the singer's singer and great frontman that he's always been, pleasing many and imitating none. His backup band, the PHANTOM CHORDS, provided a twangy voodoo-beat to his great performance. They covered Gene Pitney's "Town Without Pity", to my indelible impression; also "Jezebel", plus "Be-Bop-A-Lula" in the encore. They went right into one number after another, sparing us any goofy between-number banter and preserving mystique. VANIAN is so incredibly talented, so much fun to watch, and so classy,

that no matter how tepid whatever stuff he's currently dabbling in is compared to the early DAMNED, his vocals pull it off. (GLENN DANZIG knew this 15 years ago.) USHERHOUSE I felt kind of sorry for. They're a 3-piece from



Dan Root - One Hit Wonders.
photo Rick Bain



P.F. Sloan photo-Chelle

Chicago who utilized a large bank of prerecorded effects. Their appearance referenced hardcore, but their sound was post-punk straight out of the early '80s when stuff like SPEAR OF DESTINY and KILLING JOKE were having a field day. In fact, the stand-up percussionist was faithfully wearing a tee-shirt of the first KILLING JOKE record. I haven't seen one of those things in years.

HONK IF YER HORNY, TOMMYKNOCKERS, BACKBITER

Nov. 5 at The Whitehorse by Carmen Hillebrew
BACKBITER you'll be hearing more about in the future, since some vulture label is busy circling above them. I love JONATHAN HALL (voc/gtr), a great kid who both sings and looks like a cross between ROKY ERICKSON and JANIS JOPLIN, and plays a mighty guitar. I love BOB LEE, too, better known as the mega-drummer in CLAWHAMMER. HEATH (bass) was a later entry in the ANGRY SAMOANS. Their sound is early '70s; appropriately enough, their encore was "American Woman", sung by guest vocalist DEZ CADENA. With some good songs these guys could be idols... The hard-rockin' TOMMYKNOCKERS' set centered around the birthday of the Princess LAURA BENET. It was a drunken, sloppy, wonderful set, with LAURA's broken bass string ceremoniously closing

the action. ALICE COOPER's potent bastard son RICH COFFEE (voc/gtr) yowled and threw himself all around, but drummer ROGER was Pure sex... HONK IF YER HORNY is the ultimate white trash experience. Man-eatin' trailer park mamas PLEASANT GEHMAN, ANNETTE ZILINKAS, and NICOLE PANTER stopped to yodel a set on their way to kick some butt at the roller derby. They wiped out the racks at the Van Nuys thrift stores for this one. A hick boy guitarist and drummer bravely provided the chops. These very pelvic gals meant business, and audience participation was man-dated. Sample offering: "My Darlin' Clementine" reworded to address mutual oral sex. MINNIE PEARL would've run out the door screaming from HONK IF YER HORNY. They're lewd, lascivious, crass, obnoxious, and hopeless.

TRIBUTE TO P.F. SLOANE

Nov. 11 at the Troubadour, by Pooch

Given it's been exactly thirty years since John F. took it in the ol' Dallas wazoo, how appropriate one of the local legends should reappear like some flowerage ghost. With songs like "Eve Of Distruction," and "Where Were You When I Needed You," Sloane pre-dated Parker/Costello's fusion of pop/ Dylantrity by years. The first half of the program consisted of other artists interpreting his songs. Jim Basnight (ex-Moberlys), Jan Berry (sadly, sans Dean), Howard Kaylan (ex-Turtles, in fine voice on "Let Me Be," and "You Baby"), and Johnny Rivers ("Secret Agent Man"), turned in credible performances; unfortunately they were backed by a surprisingly weak band. Sloane himself came out, overweight, slightly androgynous, donning some fez-like hat, and played a set showcasing new material from his currently unreleased album. He sang well, and provided several humorous anecdotes (he'd also sometimes ramble on about inner strength and love); but the songs themselves,

including several ballads, were only standard fare; paling somewhat when placed alongside past, proven material. I know it's not fair to judge someone by their older accomplishments, and not every ex-60's performer can stay as current as Neil Young, but it was obvious this evening that Sloane's creative venom had been diluted; leaving him full of craft, but low on the mixture which fueled the likes of me years ago. - POOCH

THE GRABBERS, MIKE MARTT, ONE HIT WONDER

November 11th at Bogarts by Rick Bain

Another Thursday night, 3 buck budget bash at BOGARTS by the beach; Long Beach that is. With the club's 21

and over only crowd, most of the local young guns never get a shot at playing. So it was great to see H.B.'s GRABBERS take their cuts on BOGARTS stage tonight. The youthful 5-piece held it's own, playing a good combo of a double big bodied guitar snarl, an excellent pop-like bouncing beat and an early 80's melodious punk vocal style. The crowd dug 'em, so did I. Mike Martt band followed in stark contrast, playing a blues influenced slow tempo rock that at times felt Neil Young-ish. Their Bob Seger gone punk style kept the audience entertained. Judging from tonight's large crowd, ONE HIT WONDER, a local trio featuring ex-TENDER FURY dudes Dan Root and Randy Bradbury, is no longer a well kept secret on the streets. Over the last few months, the good word has amassed them quite a substantial following. The three-some, lead by Root on guitar/vocals, played a belly bustin' set saturated with Bradbury's fat juicy bass licks, Root's sharp beefy guitar crunches and some clean bubbling drum beats. Tasty tunes indeed! ONE HIT WONDER displayed their wares in tunes like SHUT UP, CLOCKS and LOVE OF GOD with stage bouncing energy and powerful punk meets funk sound. Root promised a DR. DREAM single out soon which drew a roar from the crowd. The band's short 8 tune set ended too soon but hey, what do you want for three bucks?

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SCRATCH BONGO WAX, THE PARASITES, ULTRAVIOLET EYE

Nov. 13th (?) at Raji's by Martin McMartin

A killer line up on this Thursday, yet where was the crowd? It was one of those sad Raji's affairs where the 2nd and 3rd bands gawk at the 1st band, the 1st and 3rd band watch the second, etc. Pathetic, but you get the picture. The only civilians were fanzine-type dorks like me and Thrashhead, and we jerked around in all the wide-open space like contented mental patients. Scratch Bogo Wax are in your face with frantic, surfy punk rock. They give till it hurts. This is turning out to be the Parasites theme issue, what with an interview, CD review, and now a live plug. No foolin', they ripped through about 15 solid cuts without wasting a second between songs. Singer-songwriter Nikki Parasite has the ultimate feel for tight, hooky pop. That he's not a punk-household name is an injustice. When I'm king of the world the Parasites will indeed be rewarded. Ultraviolet Eye are unsung heroes that have a real cool thing happenin'. They get a Stooges comparison in the papers, but I think the song-writing's more rooted in later Lennon/McCartney psychedelia, with powerful vocals and mind-bending production. Given the humorous twists, I'd even wager that singer-guitarist Jeff has done his share of dabbling in the realm of mind-expansion, as well as solid dose of Todd Rundgren, another man who wore a Fab Four influence on his sleeve, yet was the first to lampoon the Limeys by beating them at their own game, and then some. Ultraviolet Eye did a quick run through a varied, eccentric set that showcased the best of their excellent demo, my faves being "Dysfunctional Families" (featured on the Blackout L.A. comp. CD), and the sarcastic "Congratulations/aka "The Courtney Love Song," with its biting, "Last year you had no talent, funny how perceptions change." These cats are pros wallowing in relative obscurity. Pick up their new 7" or write them at 842 Folsom St., #101, S.F., CA and ask for the demo. I was up at 6 a.m. the next day, feeling like a champion, so what was your excuse for not showing up?

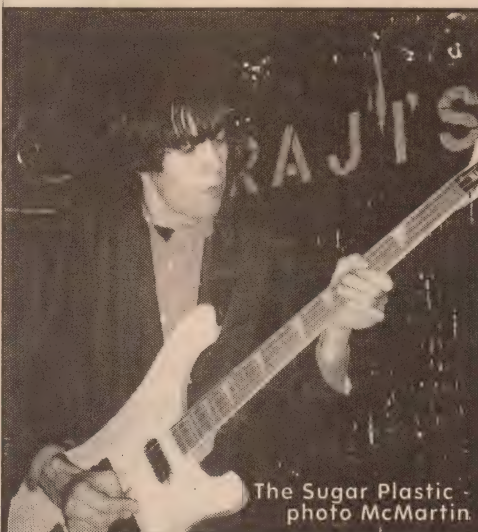
THE SUGARPLASTIC

Nov. 14th at Raji's by Martin McMartin

Indulge me while I illustrate what a fanzine dork I am. Our latest issue was hot off the presses, and I had a small stack of 'em straight from the printer well before they hit local newsstands. So, I'm perky as a little schoolgal as I trek down to Raji's with the intention of downin' a few and diggin' The SugarPlastic beyond belief. Way pickier mofos than me described their sound as godlike, and king scenester/schmoozer Cake himself reviewed their debut release with glowing comparisons to 80's XTC, his Highness Brian Wilson, Robert Fripp, etc. Sounds intriguing, huh? So there I am front and center as usual, camera good to go, smiling like a mental patient, and I say to the guys as they're settin' up: "Hey, don't know if ya' saw this yet, but there's a great review

of your record in here. Want some copies!?" As I whip out a few free mags for their pleasure, the bookish lead singer dude scrunches up his face like I was serving up a fresh, steamy doggie-do, looks down his nose and says, "No thanks. I don't read it," and repeats it twice as loud to make sure it sinks into my thick head. I apologized as I tossed the bass player a copy 'cause he seemed like a stand-up guy despite the 'lude his tight-assed partner copped. I wasn't lookin' for an ego boost or an ass smoochin', just tryin' to pump an up-and-coming band and give 'em somethin' snazzy for their press kit. No insult intended, ok Poindexter?

So I watch the majority of their set feelin' about 2 inches tall, and all the above nonsense aside, I gotta tell ya' these boys are pretty dang refreshing. XTC never really caught on Stateside outside of a few Anglophiles pumpin' 'em on college radio, but the SugarPlastic are on a mission to revive their sound for the hipsters who got it the first time around and miss it, as well as the new breed who never heard 'em, and wouldn't know the Beach Boys' Brian Wilson if he stopped in to take a dump in little brother's sandbox. Intelligent, tight quirk-pop, their playful lyrics recall pasty XTC leader Andy Partridge at his most menacing and neurotic, and that's an ambitious vibe to plug into, dig? There's a glutton of pathetic revivalists regurgitating the worst of not too dis-



The Sugar Plastic - photo McMartin

tant musical history every time I turn around, so it's cool to see these guys carrying the torch for something a bit different. Interested consumers should inquire about the SugarPlastic's 7 inch box set by writing: Pronto Records, 1204 W. 27th St., L.A., CA, 90007, and while yer at it, can you politely ask 'em if they'd send me one too? I make it a point to tread lightly around these sensitive artist types.

ELEVEN

November 15 at The Whisky by K.V.

Came to the Whisky tonight on a whim. Never even heard of this band before but the L.A. Weekly recommended the show. They just released something on Hollywood Records and that is all that I knew about them. The trio hail from the S.F. Valley and managed to bring out a decent sized crowd for a Monday night.

Eleven have a very heavy, droning guitar sound which periodically slowed enough to allow the keyboard melodies through. The singer plays the rhythm and lead parts himself on his guitar. Bass is entirely absent and song after song is tightly controlled by this one self-possessed individual. I kinda feel sorry for the rest of the band. It must be difficult to have an ego of one's own in this outfit, but then again, they're playing together and whatever. Definitely hard rock, its' edge is softened somewhat by the voice of the chick on keys. It had a melancholic sweetness to it, like Maria McKee after much battery and abuse, and the righteousness that survives in the wake of it all. Somewhat like the grateful grin of a whipping girl tempering the dominant grind of her master in the silent witness of a timekeeper. She's got soul in her vocalizations to make the unique but driving (me insane) style of this ax-man worth the listen. And, they manage to work up some good harmonies between them, after all.

Tension and control gives this act an edge which marks them, and sets them apart. They work well together- a very tight little unit, indeed. This ain't really something you could smoke a joint and unwind to, but who's to say? Definitely fine ear damage for those times when you've got to keep yourself awake. Pick up the record and sing along with them on your next family vacation or torture trek. Probably more true to life than cross-country radio- unless you're a Walton!

DIDJITS

November 17 at the Roxy by K.V.

Quote of the Night: "We're gonna take you to Rock 'n Roll Prison!" - Statement by Didjits' bassist.

You know, it's funny but twice the singer for the Didjits (who, incidentally, looked very much like he just stepped out of a late 70's punk cartoon, a caricature of a "new wave" scenester) told us how glad he was to be back in San Diego?! I hear that stuff like that happens all the time in other cities, hell! even U.S. Presidents get it screwed up from time to time- but here? I hope it was a 'dis, then I could know that I had gotten the joke (ha ha).

Seriously though, sporting his square sunglasses, skinny tie and sharkskin suit he alternately, and I'm sure deliberately, fawned over and pissed off the crowd. He had all of the winning charm of a tweedy lounge singer filling space between acts on "KROQ band night". Confusion can be entertaining, though. Especially when it's stemming from a thirty-something man whose clearly pissed off that he somehow managed to slip through a time warp and ended up in front of us, never to fulfill the

Ultra Violet Eye - photo McMartin

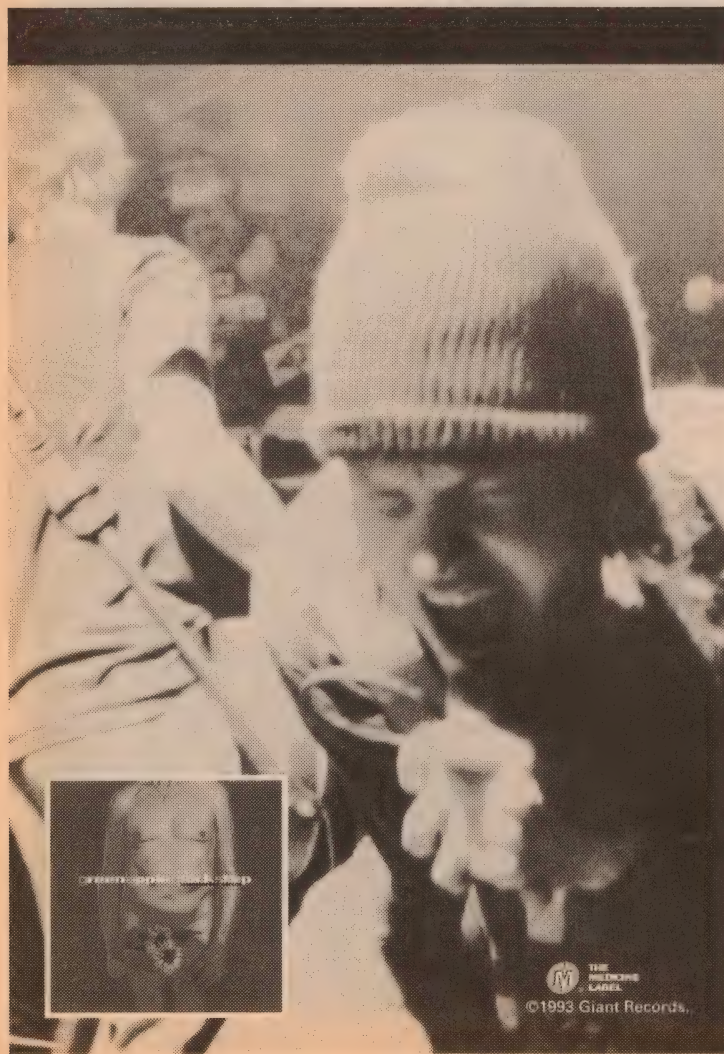


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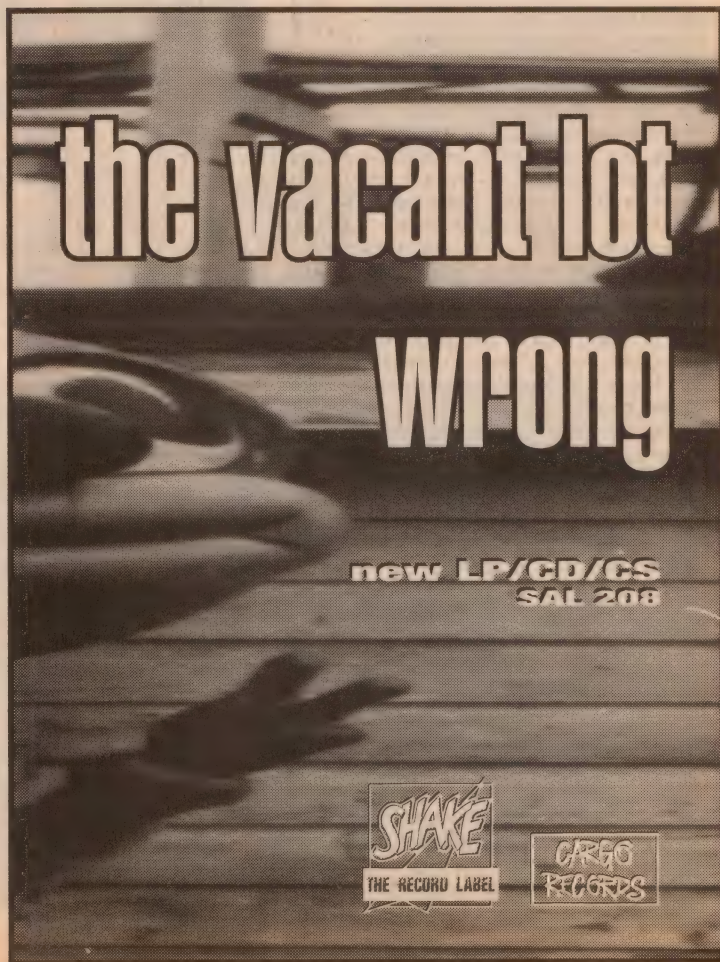
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fantasy of becoming a seminal, or original, punk icon.

But the Didjits are an anomaly for sure. The drummer really wants to "rock" and would seem well suited for a grunge or metal band. The bass player is not too obnoxious. He was so totally unselfconscious about playing that you could really tell that he was having fun with it. He let his jaw hang open throughout the set, forcing me to imagine Greg Kallman impersonating a bearded flycatcher. It was funny, kids!

Towards the end of the set the singer started in on this rap about the trumpy chicks he bags and how someone amongst us assholes ought to get him high. You could clearly see that he'd manage to get a rap-port going with the crowd, amidst the flying beer cups and all. He ended the set with a rousing "FUCK YOU, L.A.!", and you bet they played their encore. Punk Rock, already!

BOO RADLEYS

Nov. 18 at Roxy by Royce
Opener's Sinjin were a lame LA studio band project of over-age geeks playing too complex AOR rock-pop with a horrid, pretty boy vocalist. No use or time for shit like this. I missed the Boos the last time they played, so this was much anticipated by me, and they did not disappoint. Filling out the sound on early material, and pulling off the dub-inspired, guitar blasted newer material with flair. Sice is a surprisingly animated front man, with his sweet voice and his utilisation of a guitar for as much a prop as an instrument, while Martin Carr stood to the side looking like a mod and playing feedback-laden leads. Switching from Beatle-like harmonies to powerful distortion laced parts almost effortlessly, one has to wonder what this Liverpool band's next step will be. I can't wait.

JFK ASSASSIN'S BALL

November 21, Al's Bar, by Michele
The best excuse for a photo-op I've seen in a long time: The JFK Assassin's Ball. For those unfamiliar with the Cacophony Society, they usually serve up a main event, pulling out all the stops, about once every two months or so and this was it for the fall season (If you remember the last one was in August in which they turned the Onyx Cafe into Taboo Island, a 1950's Tiki cult-style restaurant). These are events to live for as far as I'm concerned, and it's just too bad there aren't Cacophony Society branches all over the USA; but unfortunately as thing's stand, there's only an S.F. and L.A. branch. (This means that those of you in L.A. who haven't checked out the Cacophony Society have no excuse!) The JFK Assassin's Ball, the ultimate in cultural insensitivity or perhaps brilliantly crass depending on your point of view, was to be a parody on America's fascination with the Kennedy assassination; a favorite topic of modern American political documentaries and t.v. tabloids (need I explain further?). For those of you who didn't see the flyer or write up in L.A. Weekly, a variety of entertainment was scheduled from skits to punk bands which was to include among other things: conspiracy theory documentaries, a Snipers Booth, an Interrogation Grill serving Lee Harvey Oswald Hamburgers and Marilyn Cupcakes, theatrical going's on with Conspiracy A-Go-Go and General Kirby's Texas Autopsy Squad, a JFK exploding head (catch a flying skull fragment and win a free drink), etc. Was it just incredibly bad taste or a much needed opportunity to make a statement about modern American culture? - You decide. In any case those in attendance had a lot of fun participating in the celebration(?) which at times bordered on the ridiculous (when do Cacophony events promise anything but). If nothing else, it was the costume event of the season for Cacophony members who

love to dress up at any opportunity, with most in attendance doing so for this event. There were at least three Jackies in attendance as well as a slew of secret service personnel, Marilyn Monroe, Jimmy Hoffa, tourists from the Dallas parade and of course, Lee Harvey Oswald and his wife..... Practically every other person was filming or snapping pictures and there were even reps from cable access, videotaping the event and asking guests to participate in improvised spur-of-the-moment scenarios out front (I guess they were inspired)! The evening got off to a slow start, however, and somehow I never did see the arrival of the body, but the JFK exploding head



Bruce and Rev. Al and JFK exploding head photo Michele

Witchdoctors photo McMartin

was there as well as the promised entertainment in full Cacophony fashion: Skits that kept everyone laughing, a lookalike contest, and music from Don Knotts Overdrive, Primordial Undermind, and others. The Interrogation grill served up as promised, and guests could buy the usual assortment of booze from the bar. I was extremely ill with the flu so I can't tell you much more than this but for the mere three hours I was there, it was more than enough! Now if we can just get Bruce to get his stereoscopic/3-D "Best of Cacophony Events" slides together, we'll have a real show to top them all! (Society info: 213-937-2759)

HIJOKAIDAN, MASONNA, SOLMANIA

Nov. 24, The Auditorium by Katz
What we have here is a rare sight....a full night of industrial noise from Japan. This, I was not about to miss, and the same went for the attending crowd. The show started off with Solmania, which is two members of Hijo Kaidan. They cranked out twenty-five minutes of guitar noises. No chords nor solos...just noise. The majority stood with mouths agape. Pure dadaism. They played one "song". Just when the crowd was recovering from the sight of Solmania, Masonna takes the cake. Masonna is a one-man band. There he is, standing in front of four guitar amps, noise and feedback blaring, and the show starts. What a spectacle. He was just going nutzoid all over the place, destroying everything in

his path. "Metal Machine Musick", live? Japan's equivalent of Anal Cunt (minus the musick)? Total chaos on stage. This was the best part of the night. The only sucky thing about Masonna's set is that his one song set lasted only fifteen minutes. He destroyed everything too early. More Masonna would of been great. Finally up was Hijo Kaidan. As you can expect....total noise. They pierced the the night with ear shattering din of noise. The guitarists bashed away on their instruments, while the singer wailed away like a banshee. By this time the brain matter of most of the crowd was already reduced to oatmeal. This is what can happen when you survive a whole night of dadaism. Some may not understand what all this was about, but this was a whole lot more original and stimulating than subpop fascist shit.

JAPANESE NOISE FEST

November 24 at the Auditorium in Hollywood by K.V.
Tonight the Auditorium hosted a very special representation of Osaka's noise scene, brought there by KXLU's Damian Romero (Damian, along with Michael B., hosts "Psychotechnic", Tuesdays midnight-2 a.m.). The first act, "Solmania" lead the rather sizable audience who showed up on an excursion into the nether regions of aggro-noise (vs. the "ambient" kind) ala Osaka. The two members, one a very lively and imaginative - if still a volatile little chica, and her much more subdued male counterpart need not even have noticed the crowd. They seemed far too engrossed in ravishing the strings off of their guitars in a very effective attempt to make them squeal out no ordinary range of emotions. It was pretty intense stuff, let me tell you!

Remember, never for a moment should you fool yourself into thinking of this genre as "music". At least not until you have the opportunity to experience it firsthand. Noise is noise, aggro- or ambient, and perhaps the main distinction between them is sheer volume.

The second band was a complete joke. It was just a guy screaming spastically and flangellating himself with the mike stand. Should you desire to embark upon a voyage into the realm of noise, with all of its' rich variety and ear-popping finesse, I suggest that you obtain a

catalog from the guys at Swinging Axe Productions (P.O. box 199, Northridge, CA 91328). There is quite a lot of stuff available, when you're ready to delve. Damian done made a believer out of me!

RUDY RAY MOORE

Nov. 26, "Dolemite: Way off Broadway" at the Ivar Theater, Hollywood

TOMMYKNOCKERS, SATIVA LUVBOX

Later that night at the White Horse by Martin McMartin

Yes, this is the Rudy Ray Moore, the bad assed mofo who went from selling XXX rated comedy albums outta the trunk of his car in the early 70's to later become the star of classic blaxploitation flix like Dolemite and Disco Godfather. He's back in town, and it's all about this, and I quote: "Dolemite is my name. Fuckin' with mother-fuckers is my game!" He does a two set stand-up act with jokes that would turn a salty sailor's face beet-red. Rudy darts around the crowd to talk about pussy and his porkin' prowess. You and your mom would've enjoyed it.

Then it was down the street to catch Rich Coffee's Tommyknockers, who seem to be veering away from straight 60's garage toward a heavier, twisted thing, influenced by mid-period Alice Cooper and Grand Funk style riffs. If you can't dig righteous shit like that as a reference point, get thy clueless self to a used CD store. Aren't you at least curious about where current Flipside/

Time Magazine sensations like Urge Overkill copped their licks and images? Well, it was influences like those, sister, and Rich Coffee was hip to the vibe when you were in diapers. Then it was time to groove on Sativa Luvbox, who did a fabulous set in front of a small crowd of friends. This trio spits out more fuzz than most outfits twice their size. Pat Mata's the last of a rare breed of L.A. showmen who "gets it." By this I mean, besides being a kick-ass garage guitar-slinger, this cat isn't afraid to take it over the top image-wise. Looking like Ziggy Stardust surfin' in on a lysergic wave, god only knows how whacked out he'll be years from now when the current legion of grunge lemmings start itchin' to get adventuresome and attempt to give their acts a smattering of vision and individuality. On a good night, Sativa Luvbox can blow your mind, but you probably won't give 'em a chance, right? Your loss.

DAVID GRAY, KIRSTY MACCOLL

Nov. 29 at Troubadour by Royce
Any club with a special VIP room called the "Loft"... I dunno, I guess I'm just not into the snob-appeal thing, and I HATE valet parking. But the Troubadour is an alright venue. David Gray is an English one man acoustic act. He sings very personal songs of loss and life in a very intense manner, with such convincing delivery as to be moving. Much better live than on album as well. This evening, his friend Bryan Glancy, who has an excellent single of his own out domestically, played second guitar for him on two songs. Gray's set was lent warmth when he would crack jokes during mistakes or technical foul-ups, and lightened the mood after the serious feeling of his songs. Kirsty MacColl, some may remember, sang some backing vocals for the Smiths. Her solo material isn't up to that standard, but is reminiscent of that style. Not my particular cup of tea, but some may find it interesting that her rhythm section was made up of two ex-members of the Ruts.

SATAN'S CHEERLEADER'S, WITCH-DOCTORS

Early December at the White Horse Inn, by Martin McMartin
Instrumental devil-surf trio Satan's Cheerleaders are playing out more regularly, and now that everyone and his brother is "getting back to their garage roots, man" it's high time Jeff Satan got the credit he's due. Biker-surf with a huge helping of gore, they laid down a way powerful hypnotic vibe. Jeff's very loose vocal interpretation (singing?) of Roky Erikson's "Rollercoaster" had me ordering shots of courage at the bar to ward off the evil spirits. Say a rosary for these freak-outs, their souls are long gone. The Witchdoctors were raging Vox-powered 60's garage. Edgy enough to avoid retro hokiness, these purists ripped through a set of party rock like there was no tomorrow. Hope they're here to stay, 'cause we need a major shot in arm these days, and the Witchdoctors are packin' the potion.

BUZZCOCKS, DOUGHBOY, FUDGE

Dec. 3 at Palace by Royce
I missed them every time they'd previously played due to a lack of funds, much to my eternal regret, but I wasn't about to this time! Fudge played to about twenty people in this nearly 1000 capacity venue, which showed in their disappointed faces. They still played a fine set of power-pop that I found enjoyable although I think under better circumstances would have been better. Doughboys vocalist used to be in the Asexuals, but this is just generic bubblegum pop-punk that I can't say any-

thing negative about but I can't praise either. They're just not trying hard enough, or maybe they're trying too hard for that demon, commercial success. Who cares? Cos the Buzzcocks were coming on and about to tear it up like it was 1979 all over again. No other band that I can think of has successfully reformed after such a long time and been able to recapture their former magic so well on both album and live. Starting off right where they left off, but with many new tunes that are as great as many of the oldies. Of course, the oldies are penultimate punk/power-pop, and a girl is even reported to

she's proven herself more. "Flower" sung acapella was a kick, though. Yes, LA does love the 'fuck me' song. Cocktails A while ago at Jack's Sugar Shack by Royce Jack's Sugar Shack is a cheesy but fun bar that screams out 'Tiki Room'. Cocktails are the perfect band to play a place like this, too. Weird lounge jazz, with plenty of xylophone, stand-up bass, and cheesy organ combined with an indie-pop sense of fun make the Cocktails one of Chicago's finest exports. Super fun for two sets of wackiness. Hey, any band that makes stuffed dolls of themselves is too cool for words.



Dave Wakeling and the Free Radicals - photo McMartin



Sativa Luvbox - photo McMartin

have spontaneously combusted during "Ever Fallen In Love?" The new rhythm section that replaced Maher and Garvey are very competent, although the drumming has a different feel. Shelley and Diggle still retain the magic and talent, and Diggle revived his punk spirit when he smashed some of the TVs that were playing intercut scenes of sci-fi, porno and video effects films behind them. Punker than punk.

LIZ PHAIR, DAVID GRAY

Dec. 4 at Troubadour by Royce
David Gray was a bit off his game this night, due to too much debauchery in LA, I'd wager, but he still put on a good performance and won many in the audience over. Liz Phair has developed a rather sturdy following, who practically seem to revere her. Her open sexuality and provocative lyrics have lent her a reputation, but her inexperience in the live forum was obvious. With a make-shift band, including Brian Wood, her engineer on the record (who also, incidentally, has worked with bands like Tar and Trenchmouth) on drums, she was able to clearly deliver the songs, but lacking was any sense of dynamics or excitement. Maybe it's the "growing up in the spotlight" syndrome, or maybe she's just meant to be heard on album. In any case, I can already see her as the critic's darling, so I'll say no more until

POSTER CHILDREN, SPINANES

Dec. 9 at Raji's Dec. 11 at Jabberjaw by Royce

These shows caught me off guard, as I had no idea these two great bands would be playing until less than a week before, but it was a great surprise. At Raji's a band from New York called Piss Factory opened but were too generic for my tastes. Spinanes are a two piece consisting of drummer Scott, and guitarist/vocalist Rebecca. They had a lot of problems mostly due to Rebecca being ill. Poster Children, as always, put on one of the most intense shows, with Rose running about with bass in hand, and Rick screaming his lungs out. This band really gets into it! Their new drummer, their sixth I think, does a fine job of pounding those skins, living up to his predecessors quite nicely. Superconductor closed the show, but I was unable to stay to see them, which is unfortunate, because seven guitarists on Raji's stage sounded interesting. The Jabberjaw show was of course very crowded, and hot even with it cold and wet outside. Further, who have become the Jabberjaw house band, opened with their Dinosaur/Sonic Youth inspired tunes. Spinanes were much better, Rebecca's cool guitar playing and great singing shining through, although her voice started to go near the end. I didn't care, because they played "Hawaiian Baby" and that alone was enough to make me happy. Some of the newer songs from the album are quite a bit more spunky, adding a little spike to the show. Poster Children, although restrained by Jabberjaw's small stage (recently much improved by hanging the PA over the stage), still managed to rock, but you wouldn't know it from the audience's dead reaction. They previewed some new songs that were simply incredible, as well as older material. I can't wait for their return after the new album.

THE PIMPS, DAVE WAKELING & THE FREE RADICALS

Dec. 10 at Toe's Tavern by Martin McMartin

Some nights we decide to give Uncle Al Flipside a break from designated driving the rest of our sorry asses around Tinseltown and just walk down the street from the office to Toe's Tavern, where we let the old boy indulge himself to his little heart's content. It's usually quite a hoot, and a nice change of pace. Tonight we caught a helluva party band, the Pimps, who are a troupe of funksters that do everything from 70's AM radio style tunes ala' Ohio Players to edgier rock-funk along the lines of Royal Crescent Mob. I've yet to see them disappoint a crowd when they throw down at this joint.

I have a special place in my heart for Dave Wakeling's old band, General Public, because it takes me back to a hot Philadelphia night in the early 80's when I lost my cherry before one of their shows. Yes, that's right, I changed my first flat tire. Pretty manly, huh? Anyhow, Dave is still around and he had this absolutely jam-packed crowd goin' nuts to his powerful blend of ska/reggae influenced pop, even diggin' deep

into his bag of tricks for English Beat oldies like "Mirror in the Bathroom." Former Beat cohort Ranking Roger made a surprise appearance and stayed on for a third of the set. They worked up such a frenzied, positive vibe that people were even dancing on top of the bar, and the always cool staff didn't even blink. Most novel and enjoyable was the feeling of unity at this show, which sadly, is merely a distant memory for what's left of LA's punk/rock n'roll scene. What went wrong?

LOVE JONES, AFGHAN WHIGS

December 15 at the Whisky A Go Go by K.V.

I just caught the last two songs of Love Jones' set, which consists of two percussionists- a drummer and a conga player, two guitars, four voices, a bass and they really shook the house. Yep folks, that's right, they didn't "rock" the place out, as is usual but they surely shook it. A great funky rhythm team- very danceable and conversational.

"Tammy Heidi" from KROQ (I gotta wonder about these people who use two firstnames in place of a surname. For example, what's wrong with just Tammy, Ms. Heidi?) came out to introduce the Whigs and after about thirty minutes, they were playing. They broke right into some pretty straightforward hard rock 'n roll. I generally like that kind of stuff, but they seemed to know their KROQ popularity and played up to it.

In every piece that I have read on this band so far, mention has been made of their origins in Cincinnati and what a paradox it is that they recorded a song about the daily noontime A.A. meeting that takes place at the Methodist church on Fountain and Fairfax. (I currently live down the street.) Well, these Ohio natives did indeed spend some time living here and apparently found themselves in the position to know. Almost everybody here is from somewhere else and most of these "foreigners" are from out of state - not out of the country! The action being what it is here is so damn fast that most people (natives included) develop habits of some variety in an attempt to keep up with it, or perhaps to escape from it.

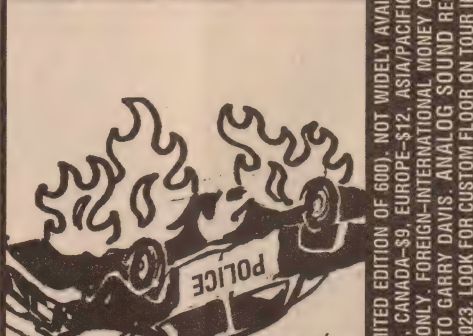
I thought that they were good. I liked the predominant bass line. When they really got going and guitars just faded in and out, they worked it up to a nice crescendo. They do take themselves very seriously and well, maybe they should. There were enough folks in this sold out industry gig who thought that they were absolutely amazing.

UGLY AMERICANS, THE BOTTOM FEEDERS

December something at The White Horse Inn by Martin Banner

First time at the White Horse, and I was a little surprised at how small the place is. It really isn't much of a venue, just a local bar that clears space for the bands that play there. With the performers squeezed into a tight corner with no space to move around in (and their equipment blocking off any hope of reaching a bathroom - Yipes!), I wasn't certain how the bands would sound in such a limited area. The Bottom Feeders kicked the evening off with a stomping set of good, old-fashioned punk spirited tunes. They had a lot of power and enthusiasm, and the confined space seemed to focus their collective energy out at the audience, who were definitely appreciative. The Ugly Americans were up next. Their sound harks back to a kind of 70's hard rock groove with a healthy dose of 'DIY' thrown in. They have a tight rhythm section that ably supports Jorge Herrada's excellent lead guitar work. Listening to them, I was impressed with the variety of musical styles at their command. They can slide easily between a heavy grunge-metal beat on one song before jumping into an upbeat rockabilly riff for the next. Lead singer Bob McIlwee (formerly with Corrosion of Conformity) carries both the thrasher-sounding songs and the slower ones equally well. Having heard them on demo prior to seeing them live, I can absolutely recommend them at their best as a live band. Their singing and playing seems more urgent and energetic by the way the band members interact with each other. Looking forward to seeing both of these bands again, though hopefully on a larger stage.

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SHANESHIT

I hope at least a couple of you out there are going to be distressed that this will probably be my last decent column for awhile - the reason for that is real simple- "The Rock N' Roll Bank Robber" fucked up and bit off more than he could chew and is back in incarceration. Since my legal status is still developing, I can't afford to discuss the details at this time, but I will admit that it is damn possible I might never see daylight again - time and I mean time with a capital "T" will tell. But no matter where I'm at, I'm still the same opinionated son of a bitch you love to read and though I have no notes to work from, I'm gonna go back chronologically over everything I can remember. Before I start proper, I want to apologize for the shitload of review materials I had that might never get reviewed so if you sent vinyl, tape, or CD to Flipside for review and you never see it reviewed, it is probably because I got my paws on it and it got lost when my apartment got tossed after my arrest. Of course a couple of things I had gotten are still prominent in my mind and I'm gonna mention them here in the column instead of in the review section. I will say that most of the CD's I had and a portion of the 7" I had did get entered into a computer file I might end up with a print out of and thus maybe in a future issue some more reviews will appear. Right now I want to discuss some music and then I will tell you what interviews were also lost. There is a new label out there that seems to be affiliated with **Headdirt** - which I'm pretty sure is a British label, and the one responsible for that last excellent **Skullflower** CD. This new label is located in Germany but seems to be run by a Frenchman named Pascal and their promo sheet for the two CD's I got seemed French in its pretentiousness but ya know what? - It spoke the truth because both the **Grill** CD "Light" and the self-titled **Poco Laurent Pernice** CD met the rhetoric and matched it - Once I discovered what the label's acronym, PDCD stood for, it no longer surprised me that they'd released two of my favorite things to listen to - cuz that stands for "pure dope can't damage" and I hope to tell you I hope to someday, wherever I end up, see some pure dope again - but anyway, Grill is a band of two guitars and three drum machines and as they claim their shit will stimulate you like some espresso - and Pernice music instead of being commercially efficient is said to be refreshing and it is, so if you want to check out the coolest new label in the world (also associated with **Godflesh** progeny, **Cable Regime**, and **Skullflower**) just ask at records stores like Arons or Green Hell if there are not already carrying this shit, I bet they'll get right on it. The other really cool thing I had I never even listened to but I'm gonna tell you about it anyhow - a 10" picture disc from Italy's **Helter Skelter** label that is a Manson tribute disc - not necessarily of his songs mind you - but a tribute disc none the less - the final cut on it is a 9 minute plus song by Skullflower which they say is about the spiders Manson makes out of yarn that he sends out - his spirit thus being disseminated even as he is locked up tight - which since I am his brother in incarceration, if nothing else, makes me feel kinda good - now on the downside, I also suffered through 3 of the CD's now in the top 5 during my last couple days of freedom (for the record, I got busted the day after Thanksgiving) namely **Snoop Doggy Dog**, "**Doggy Style**", G'N'R's "**Spaghetti Incident**" and the **Beavis and Butthead Experience** - working backwards I have to tell you that I hate, simply despise Beavis and Butthead. Maybe I'm showing my age, but to me they symbolize the lowest common denominator mentality to the 9th degree. But this is a minority opinion because just about everyone I know seems to like them - but even those who like watching them, I figure would burn out on this mediocre CD that includes not only their song with Cher but one more they sing plus some of their faves they get to comment on -

now the G'N'R thing is even more pathetic - Axl trashing punk rock classic after punk rock classic - only the song Duff sings is bearable and maybe the oh so controversial "extra" track, the Manson song - since I didn't know it, I can't claim Axl's voice ruined it for me - now as far as Snoop Doggy shit - I guess the actual beats and samples are kinda dope, and Dog ain't a half bad rapper but his accompanying cartoon booklet in which the bitch or 'ho has to bring the chronic or else she is ass out, seems a little ridiculous to me. So his lyrics and world view rub me the wrong way, but it is catchy and easy on the ears. Okay, that's it for half-ass reviewing now let me apolo-

ended up moving out of state before she ever did and never returned it so if anyone reading this knows either of those two bands please tell them what happened - now much much more

recently I interviewed **RKL** and Barry even called me from S.F. to assure me he'd send pics. Well Barry, and Jason, and the rest of you guys I'm sorry but I never got it transcribed cuz I never got the pics and I was waiting on them. Now that tape is lost forever, but the main salient factor of the whole interview and the whole **RKL** story I can give you right now and that is that the "Reactive" LP that Epitaph released now has nothing to do with **RKL** because Bomber is out and Jason is back in as lead singer - this happened mid- Euro tour and I can't give you the actual whys or wherefores but as far as I know Epitaph is cool with the change and they'll be doing another LP on that label. Last but not least was this pretty cool interview I did with an Australia group - **Pray TV**. In this case the fault is 100% my own - the very night of the interview I lost it and the tape player it was recorded on by absent mindedness leaving the bag they were in behind at the Lingerie. But at least a pic or two of them ought to be appearing with this column thanks to Michele. After the interview proper during additional conversation with Russell, their most recent addition on bass, I was told he was a super veteran, being a major player in the first band ever released on **Grown Up Wrong Records** - which at least some of you ought to know changed its name to **Dogmeat** and became a virtual sister label to Sympathy for the Record Industry. **Pray TV** were all cool guys and very forthcoming during the interview - like many of the younger Aussie groups, some 80's American shit was a big influence on them - in this case, **Dino Jr** and **Husker Du** being major major, in fact, they do "Lonely" - a "New Day Rising" era **Husker** tune in their set. Real sorry an interview proper will never appear, but what can I say. Before I continue I also need to apologize to some photographers whose stuff I'd planned on using but which was lost when my apartment was cleaned out - namely, **Ms. M.J. Rust** who I not only had additional **Pray TV** pics by, but also some **Motorhead** shots - though I must tell you now their next LP "Bastards" is definitely their worst ever - because there is a topical song sung ballad style by Lemmy that is at least as nauseating as **Soul Asylum's** "Runaway Train" - its called "Don't Let Daddy Touch Me." So I guess the topic is all too obvious. Lemmy - cut it out!!! Also I was getting ready to use another **Jim Thompson** photo - he of Redwood City who relocated to S.D. So Jim stay in touch. When I get to the pen and resume this column so I can keep printing your stuff - and last but not least, super-scenester **Elise** had given me pics of Tex from the Halloween show, and even cooler a pic of Tex, Jenny, and Frieda all blowing smoke in her face - but those are lost now too. So someone apologize to her for me. And now one last apology and then on to live reviews and this goes out to **Mary Ellen** of **TAANG** because she had me on the list to see her new act **Spore** at the infamous **Viper Room** (which I never did visit under that name) and I'd promised her my personal opinion of the venue as well as the band. I will add, she broke the news to me that the recently reformed **Moving Targets** is again defunct. She assured me that any project **Kenny Chambers** puts together, **TAANG** will release but I guess I'll never get the int I planned to do with him unless it is by mail at some point - OK - that said, I will now begin to work my way back not from my last show, but from the last show I would've seen if I'd lasted one day longer, because the very Friday night I was first in jail was an excellent night for music - with 4 shows competing for my attention - I had planned to make it to portions of 2 or even three of them but the one act I definitely had no intention of missing was at The Auditorium (thanks for all the hospitality, Nigel and crew) namely, the **Casper Brotzmann Massakr** a noise jazz combo whose recent CD I loved. Right down at **Raji's** that night was supposed to be not only **Spore** but also a **C/Z** band **Everclear** and an **Empty** band the name of which escapes me but when I did want to see before I go on I



Brian (Legal Weapon), Sharon (Butt Trumpet) and Mark Walker (Cliff's Books) - photo by Michele



Iris Berry with Pink Sabbath at Club Lingerie - photo Arlan Helm

gize for the interviews that will never appear cuz of me or it being at least partially my fault. Way, way back around last Thanksgiving me and Thrashead interviewed **Royal Trux** after we'd gone down to S.D. to int the **Laughing Hyenas** - well, I took the tape and planned to transcribe it but kept putting it off because I didn't have a single picture to go with it and the only Flipside staffer who did, Krk, didn't want to contribute any pics to my column for his own reasons - a few months later Thrashead and I interviewed **The Unsane** what happened with that one is that his roommate at the time had a best friend who offered to transcribe it - but she

was told the reason the "M" and the "T" are oversized in Empty's logo is cuz it was originally a tape label, M- something tapes. They put out a comp tape I reviewed years and years ago that was all Santa Cruz bands (including various projects with various Camper Van members, Pre- Camper Van) and the best cuts being by **Asbestos Ruckpile** (that much I do remember). Also that Friday I missed **The Humpers** and **Dizbuster** at The White Horse and **Grimblewedge** at the Blue Saloon - Shit, fuck, piss, eh!! The night before though, after a great Thanksgiving dinner with mom and dad, I made it to The Teaser in time to see **Vicious Cycle** and **D.I.** - V.C. are all of the old Haunted Garage without Duke and without costumes or gore and with **Mike Chainsaw** ex- Twister Naked on pipes and humor. I guess when he left Twister the split was more acrimonious than I'd thought since the song he dedicated to Jay Naked had "I Hate You, You Hate Me" type lyrics - he promised me the sordid details when I interviewed them, and my buddy Johnny - ace rhythm guitarist extraordinaire - even promised my another nude photo of his studly self - but once again it is problematical whether I'll be the one interviewing them now that I'm locked up again. For the record, I loved 'em to pieces but maybe still wasn't sure that I preferred 'em to Haunted with Duke or Twister when Mike and Johnny were in it. I was real happy to finally get to see **D.I.** cuz back in '88 when they headlined the Palomino a suicidal/skin conflict broke out and they never got to play - so I finally got to sing along to "Richard Hung Himself" - the crowd was cool too. Considering the 15 year and older age limit, the pit never got out of hand - the night before that was Japanese noise night at The Auditorium. Pix Katz took of them ought to be accompanying this - excuse me if I fuck up the names, but I think it was **Hijo Kaidan**, **Masonna**, and **Solmania** - all from Osaka. I tried to start a little controversy by insinuating that when I'd seen **The Boredoms** the previous week they'd said the only noise scene worth a damn was in Tokyo - the only response I got was that **The Boredoms** are their friends. Also present at the show that night was yet a fourth Japanese band, none other than the bizarrely named **Coaltars of the Deepers**. I'd seen them play the very night before at Raji's after going there to check out **Blind Control** - The Coaltars blew my mind - reminding me in appearance and performing enthusiasm of an all Jap Earl's Family Bombers of something - they had so much energy and a variety of styles from punk to thrash to death with plenty of noise abounding - but not in its pure state ala the bands both they and I were there to see at The Auditorium - I had Katz take their pic so hopefully it'll be here somewhere. I must report that the CD I eventually talked them out of sounded nothing like what I witnessed. It sounded like Steely Dan or fusion cuz of a guitarist running those jazz modal things - but I'm confident their next release will kick ass - I know if I'd stayed out I would've tried to make it for their one other L.A. appearance at the Roxy. As much as I liked the Osaua/Alcheny bands these Coaltar boys really ruffled my feathers. Backtracking to Raji's again, all I can say is **Blind Control**, whom I think I'd seen once before, were good, but the Coaltars dropped my jaw. Before I continue I want to thank proprietors **Paula** and **Adnon** for all their hospitality, but since I do feel strongly about this, and in my present position I don't need to worry about alienating my benefactors, so I want to say I think Adnon tends to ban too many bands for reasons that just aren't good enough - neither **Woodpussy's** brief male nudity nor the fact that a guest or acquaintance of a **Blackout** got out of hand should've caused either of those bands, both increasingly popular and both highly regarded by me (especially The Blackouts), to get banned. Readers are advised to keep bugging Adnon til he relents, he's changed his mind before. On that last weekend of freedom I went with Al, our fearless leader, to see **Front 242** and **Ethyl**

Meatplough at The Palace - I confess I slept through everything but each band's encore and all I can say about the evening is snore!! But I was told **Front 242** only let Ethyl use half the channels and half the volume and none of the lights available on The Palace's board - fella's that's cheating! The Saturday before that I made it to The White Horse and I guess it was the first night Daniel hadn't booked it but the bar owner or manager himself had - Daniel was there and the owner was more than hospitable - but I'd been quite disgruntled with him when he ended an **Anus The Menace** set prematurely on another occasion not long past so it remains to be seen how smoothly shows will continue to go there. For the life of me at this moment I can't remember who I saw that Saturday there but it'll probably come to me before I finish this column. I do know I visited The Renaissance Fair or a semblance of same out in Riverside with my new friends Myia and Liz, visiting Gayle, Lisa's buddy - these four girls are all Hollywood club going stalwarts that make our scene worth hanging in but Gayle is also a dagger-wearing leader of a clan or whatever she calls their medieval aggregation - by the time we arrived late afternoon it was kinda dead there, and like all fairs, it wasn't much fun without discretionary income - but what the hey - cuz I sure did have a lot, and I do mean a lot of fun at the two gigs I went to previously on the preceding Friday at Bogarts and Wednesday at The Roxy. The common denominator for both nights being **The Didjits** and **Pegboy** - of course at The Roxy, **Clawhammer** and **Jughead's Revenge** also played whereas at Bogarts **Lidsville** - a band whose single I didn't like but who weren't all that bad live - anyways Didjits have been a favorite of mine since their first LP "Fizz Job" years back - live they definitely didn't dis-



Derett of Psycho Cat - photo Arlan



Kat (Legal Weapon) - photo by Michele

appoint with Rick Sims being every bit as charismatic and suave and debonair and yet pure punk as could be hoped for. It was embarrassing to have such inferior quality weed as I did to offer, but smoke it a couple of times including a couple tokes on stage, he did - but by Friday after the show Rich wanted something a little greener if you know what I mean. The real surprise for me was how good Pegboy were - they now contain half of the former Naked Raygun. Not just John Haggerty on guitar, but also Pierre Kezoy on bass. Of course that means that Steve Albini who played bass on their latest release "Pore" wasn't present - when I first poked my head into their dressing room to inquire as to the potential presence John H. commented he wouldn't ride cross-country in a van with that guy - Steve, we know he was only kidding, anyways what I really want to report is that Pegboy's singer really really worked for me - I'm a big skeptic when it comes to feel-good sing along punk - witness my only lukewarm responses to locals like **Face To Face** and **Schlepprock** - but at least now I know what they're striving for, cuz the singer of Pegboy, whose name I don't know but whom I'm pretty sure was in the Bhopal Stiffs prior to Pegboy, brought tears to my eyes a couple of times with the lyrics about getting older and had me giving him a rubdown every time I could get my hands on his shoulders - the pogo spirit of true punk rock was totally alive at both shows with no ignorant behavior on the part of the fans - At the Roxy it was infuriating when security kept dragging off any stage divers - but the good spirits were too infectious for minor details to interfere - for my money, Pegboy is the band closest to pure melodic hardcore still doing it right. **Clawhammer** would probably have stolen the show if the place had already filled up when they went on and as admirably as **Jughead's Revenge** acquitted themselves I'm sure their show only days earlier at the Country Club was probably more satisfying for them. - **Shane Williams**

(Shane was supposed to finish this column in a follow-up letter but unfortunately wasn't able to make deadline; part two of this report will appear next issue. - Michele)



Australia's Pray TV - photo by Michele



Snatch - photo Arlan



Another member of Snatch
photo Arlan



Pam (left) and Lesise (right) of the Venus Wrecks - photo Arlan

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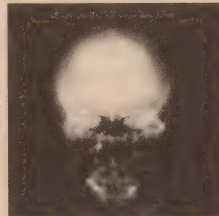
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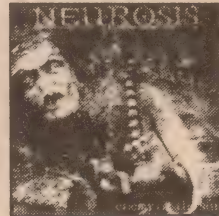
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Upcoming Releases: VICTIMS FAMILY's new album is expected in February, so check out their new single. JELLO BIAFRA, MOJO NIXON, and his Toadliquors recently teamed, the results available on their new single. The album, "Prairie Home Invasion," is due in March. And local rapper CHILL E.B. debuts on A.T. with his "Born Suspicious" 6-song EP, due in January. **Merch Plug:** We now have a variety of t-shirts available, featuring all of your favorite A.T. bands, write for a catalog for further details.

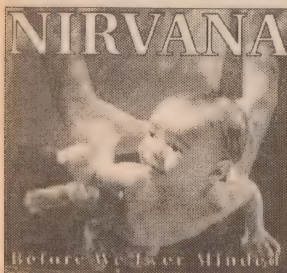
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CAKE MIX DELUXE

Yeah, I changed the name of my column in a spur of the moment. Why not? It's get old quickly, anyway. I've always been a flake when it comes to deadline week. I just never get things done on time because I procrastinate way too long. It's my own fault and I've got to change these bad habits soon or there'll be hell to pay, right Al?

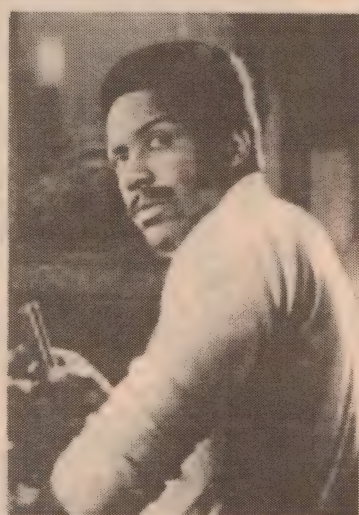
Anyway, this has been an okay year. Not too great and not too bad. I got to meet a lot of people that I never thought I'd meet and I got to see a friend play guitar for one of the greatest bands on the planet. This year seems almost like a dream at times. Recently a friend of mine, Jake, passed away and so did my dog, Pee Wee who I had in my family for thirteen years. It really sucks when death comes into the picture, but it is part of life. Life goes on and so does struggling with it and there's not a damn thing that we can do about it. The last time that I saw Jake (who was a gifted vocalist in Lycanthropy & Wheel Of Law) he was working as a bouncer at the Auditorium on Hollywood Boulevard the night that my band, DickTit, played. For some reason we gave each other a hug and I said "Seeya soon, buddy."

The next thing I know he collapses on his kitchen floor of a seizure a couple of weeks later and that's where his girlfriend, Sharon, found him in the morning. He will be greatly missed by all of us here that knew him on the staff. He was a gentle soul and a great friend to everyone who knew him. Love ya, pal.



Pee Wee, who was a female German Shepard, died on November 8th. The last two months were a struggle for her. She could hardly stand up even to relieve herself. I was denying that her time had come and could not come to grips with it at all. I finally made the decision and my father and I took her to the veterinarian where they gave a prognosis on how much "excruciating" pain that she was in. They sedated her for a while and the next day she was put to sleep. The hardest thing in the world is to get over someone's death and, as you can see, I had a pretty hard time in the last two months. People, never be afraid to show your emotions. Crying is the best antidote at times. For some unforeseen reason all of my pets have died in the month of November and three in the past four years. I better stop my dwellings on the subject or I'll turn into Morrissey soon...

On a lighter note, some incredible shows that I saw in the last two months: JESUS LIZARD, GIRLS AGAINST BOYS and BRAINIAC at Bogart's in Long Beach, WOOD-



Richard Roundtree

Serie P - Printed in Holland No. 46

*So Carlos
All the Best
Richard Roundtree*

PUSSY at English Acid and at Slant Six (which is a new club operated and booked by both Hope Urban of the L.A. Reader and "Mad" Marc Rude. It's a great club with

an incredible atmosphere, cheap drinks [only 2 bucks for beer], great live bands and awesome videos. The address is 7969 Santa Monica Blvd in West Hollywood and the phone number is (213)654- 0280. The booking number is (213) 462-3008. This is a great location for BIG BANDS to play if they want to do a "secret" show. HINT...HINT...), REDD KROSS at the Hollywood Palace and on the Tonight Show with Jay Leno [on December 22nd], HOLE at the Hollywood Palace [for two nights

November 7th and 8th], BOB SLED and KRYPTONITE NIXON at Toe's Tavern in Pasadena, BOREDOMS and TRUMAN'S WATER at the Whiskey (probably the best show of the last two months), DIDJITS and PEGBOY at Bogart's in Long Beach (which was the third to last show at this great club. It shut down because its losses, according to the owner, were too great. Rest In Peace, Bogart's.), HEAD at Raji's in Hollywood (who have a great

new demo out), EIGHTBALL at Slant Six Club, MELVINS at the Auditorium (too bad that I got sick and missed their show at the Viper Room), BECK, THAT DOG (who just got back from England and whose tape is incredible), and SUGARSMACK at Raji's and finally, ANUS THE MENACE, DIRT CLOD FIGHT (acoustic for the first time), TVTVS (just back from a tour), the PAPER TULIPS and POP DEFECT at Toe's Tavern in Pasadena (where everyone got real drunk, went back to Al's place and got even more drunk thanks to Karen's amazingly potent homemade Bacardi 151 percent proof liquor chocolate balls. God, I was reeling for hours after that!). All in all, a great month for shows. Next month you'll hear about the NIRVANA shows, maybe a GERMS retrospective and more silly stuff from my mind. Oh, and guess what! I've decided that I'm going to write a non-fiction book (no, music will not be the only subject!) and a script. Wish me luck! Until Richard Roundtree decides to play Batman, I'll just listen to ROUNDTRIP by the KNACK. P.S. Some mad fanatic of the

LEXICON DEVIL

The genius of Darby Crash



written by LORI WEINER
with DREW BLOOD

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GERMS

has put out the world's first computer disk dedicated to Darby Crash. It's called LEXICON DEVIL: THE GENIUS OF DARBY CRASH and includes a Macintosh disc, a sixteen page zine/booklet with photos of Darby and the Germs, gig flyers, excerpts from Darby's autopsy, and previously unpublished lyrics. The cost is a measly 10 (ten) bucks and the address is : Lori Weiner, 136 Julie Drive, Glenview, IL. 60025.

P.P.S. I now leave you with my usual insane photos/flyers/etc.

Bye. Love, CAKE.

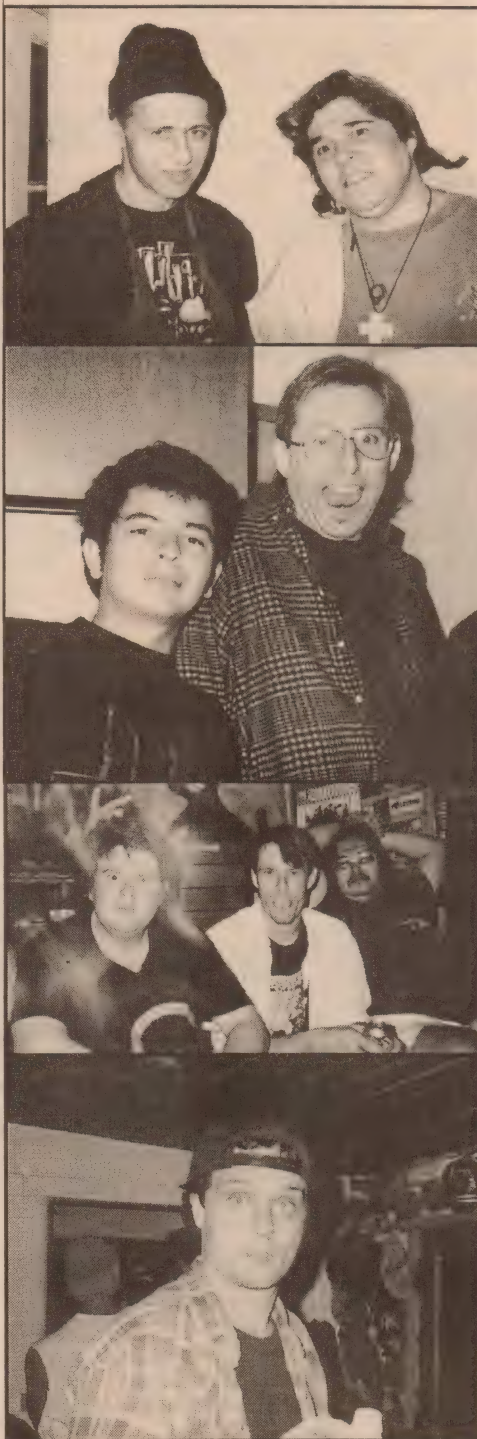
NOTES (clockwise): Bootleg Nirvana cover, possibly the best bootleg cover ever. A cherished autograph by a stud; Richard Roundtree who plays John shaft. Lexicon Devil: the worlds first computer disk fanzine dedicated to the Germs. Disco Shane checking out the Humpers at the White Horse Inn.



MICHELE'S MATTERS

First off I need to get a couple of things out of the way: Okay, I admit this column is full of holes which is unfortunately due to a hectic school/work schedule that occasionally requires me to blow off great shows and periodically whole weekends; another reason for the holes is that I've also been out seeing a lot of bands that aren't in my usual territory such as **Lazy Cowgirls**, **The Humpers**, **The Comatones**, **The Blackouts**, which you can usually read about in Shane's column, so there's no need for me to rehash it here. But at least I managed to get this column together, get through another grueling fall quarter at Cal State L.A., and even take on a lot of typing for Al..... Secondly, I'd like to thank Al for putting the much deserved and hard-working Long Beach band, **The Humpers** on the cover last ish..... they seem to be the best kept secret in town, so hopefully now that they have Flipside "cover clout," the secret will be out and more people will discover just how awesome they really are; they play a lot locally so none of you can use that lame excuse for not seeing them!..... And thirdly, as for the person who wrote the letter last issue about repetition of info between columns, I need to add my two cents: How do you propose we should handle it; should Al censor our columns: "Sorry Michele, you can't write about that party because Cake's going to mention it in his column." How should we decide who gets to write about what?! Should we draw straws? It's hard enough to get the mag out on time without having to police what everyone's writing about! And anyway like Al says, look at it this way: you get the benefit of many points of view! One problem that I know affects my column is timing: because I tend to turn my column in early when other staffers may write up to the last minute, stuff I cover in the current issue may have already been reported on in the previous issue in someone else's column. So redundancy may occur from issue to issue as well as from column to column; but not everyone scrutinizes Flipside from cover to cover (or for that matter has the time to) like you apparently do, so they may only see one version of the story.....in any case, it always seems like my column is lagging behind everyone else's, when it's really just on time..... And last but not least on the agenda is the recent uproar over the unfortunate circumstances involving in my opinion the best writer Flipside has or ever will have, **Shane Williams**. By now the cat's pretty much out of the bag on what happened to him, but for the benefit of those of you who haven't heard, "The Rock n' Roll Bank Robber" is back in the slammer. As of this writing, many of the details concerning his prison term, etc. are still up in the air, and won't be resolved until after the deadline for this issue. But basically, he's facing a long stretch and things are pretty fucked up. I've been making my rounds talking to a lot of you about the situation, and the feedback has really run the gamut, which brings me to the timely issue of "fairweather" friends. As a writer for Flipside, I'm all too aware of this phenomenon; people who only want to be your friend if there is something to be gained from the association. When I originally wrote for FS way back when, this wasn't a problem because most of the people I wrote about were already my friends before I ever took up my post here. Granted it's a cozy relationship that exists between the columnist who supports the bands and the bands who like the publicity, but you'd like to think that the friendly hellos you receive at the club don't all have price tags attached. Unfortunately, it seems to me that all too often many of the acquaintanceships made are really just relationships of convenience. But I guess that's the way it is and it's a shame. As for the deal with Shane, it's pretty hypocritical for anyone who sells drugs or does drugs to wag their finger, when they could land in jail for these very same activities. During my brief association with Shane, I've learned a lot about life and music and he ranks right up there in my book of people I have a great deal of respect for. So needless to say, I don't appreciate hearing any negative rap. But at the same time, I'm not going to try to defend what he did. All I can do is refer you to last issue's lead editorial which Shane wrote on the matter of legalizing drugs, an

editorial that turned out to be pretty damned timely. As for details, I'm sure Shane will be telling the full story in one of his upcoming columns if not in this issue's, so stay tuned..... To start off, I'm backing up a ways here,



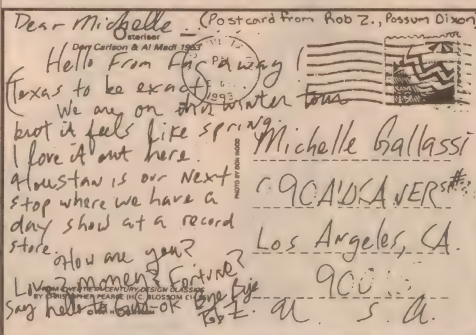
Top down: Shane and the Pope
Bob Cantu and Gus party hard
Cake, Thrashead and Katz
Thom - photos by Michele

but I'd like to discuss a party I just barely mentioned last issue, namely **Gwynne's Birthday Party/Sugarplastic Record Release Party at Rush Riddle's House**. I have been to a few of Rush's parties and this certainly lived up to expectations and then some! One thing you can count on is plenty of room to mix and mingle at this

huge craftsmen-style home and it's never a bust! The bands play up in the attic which is decked out with stage, professional sound and lighting, sofas and fresh carpeting, for your squatting pleasure. It was standing room only upstairs, even bands who had to play other shows that night hustled over afterwards to catch this one. Lots of friends were here, as well as many a Flipsider..... with Bean opening and steeling the show with (what was it) 3 encores??? No one wanted their set to end!!! Sugarplastic finished things off. And as for the moral to this story: If you happen to get an invite to Rush's for a party, don't pass it up..... (10/9) - Legal Weapon party: Plenty of eats and a bathtub full of brews and sodas were provided at this sprawling estate-like house up in the Altadena Hills. Thom's **Butt Trumpett** opened things up. I enjoyed them much better than the last time I saw them at Toe's Tavern Labor Day weekend. Thom has a comfortable amount of stage presence and charisma which is necessary for any good front man. But even if you don't like Thom, the very serious girl back-up is more than enough to keep anyone's interest... Those of us in attendance were treated to **Tim from Pomona** doing an opening monologue for **Legal Weapon**. He was such a hit that you can be sure he'll soon be booked solid doing the duties for other bands here in L.A. as well as his usual stints for Totem Pole and others in Pomona..... (10/15) - **Scratch Bongowax, Skull Control, Lazy Cowgirls** at **Busters** in Goleta. For those of you who want to catch future shows here, a quick(!) drive to Goleta can be made in about 1 1/2 hours give or take a few minutes with traffic in the valley included, so that wasn't too bad although I was tired from Twister Naked at the Auditorium the night before, but anyhow Shane and I managed to get there in plenty of time to catch the opening band, (the main purpose for my trip) **Scratch Bongowax**. This is a pretty cool place, by the way and I guess the only venue for punk rock in the area. It's really an ex-Shakeys Pizza parlor serving up beers and pool in the back with ample stage and dance area in front and lots of seating. Scratch Bongowax went on around 10:30pm. I can't remember laughing more at one of their shows than at this one: Craig of Scratch Bongowax, always has something new in his bag of tricks. This time we were treated to a rather gross spectacle in which he chowed down his usual on-stage snack that appeared to ooze and turn black in his mouth. He then spewed the whole thing up in the air and onto the floor. Of course we got to see the trademark 3- shirt changes and a new gimmick (to my eyes anyway): he leaves the stage in the middle of a song to order a beer! He also does headstands! Everyone was laughing so much (Maddog Carla and company included) it was hard to concentrate on their music, which shall I say again is surf influenced punk of the HB variety..... Maddog, in fact, was up next with her band, **Skull Control** who were rumored to be really excellent. They lived up to their reputation with some really great old-style punk rock. I especially liked to hear the classics, **Neutron Bomb** and **Jezebel**..... then **The Lazy Cowgirls** finished things off and about brought the roof down! I must admit I had never seen them before nor do I know much about them (sorry to say yes, it's true) so now I really regret all the times I knew they were playing and I blew it off to go to another show..... Incidentally the drive back from Goleta can be made even quicker (I made it in under 90 mins) and we were able to get back into town by 3am; still I don't know that I'd like to make this drive very often..... (10/16) - **Outsidelinside, The Humpers** at **Al's Bar**. Nowadays I rarely miss a Humpers show and this seemed like the pick for the night with Outside/Inside. There's a new parking arrangement at Al's for those of you who haven't been in awhile: no more bum valets! Now, there's a guy who basically stands out on the street and watches things (And just when I had gotten used to paying off the bumst!). **Outsidelinside** were better than I had seen them in a very long time; in fact, really excellent. They have great songs but some shows are better than others and this was obviously one of their better nights. **The Humpers** went on next and were absolutely fantastic, as I and several others danced up a storm. I again urge you all to go check them out at your earliest opportunity; and if you haven't figured it out by now, **The Humpers** are one of my favorite bands so I'm just going

to keep on mentioning them until kingdom come or until I'm drummed out of Flipside for being redundant, whichever occurs first..... **TALK ABOUT POSSUM:** With their newly released CD out, they've been touring the country: Starting late summer they played several college campuses (Fullerton, Chapman, Irvine) and while in town have played at noticeably bigger venues (Bogarts, The Roxy, and the Ringling Sisters benefit at The Palace), while also enjoying a fair amount of press coverage. As of late, the band has been out of town for almost two consecutive months, completing an extended U.S. tour with The Dead Milkmen and a Southwest tour with "X," including a brief intermission back here in L.A. over the Thanksgiving holidays to shoot a video for the song, "Watch That Girl." Incidentally, I highly recommend picking up their new CD which is chock full of all their big hits, and makes a great holiday gift! Other news, courtesy **Matt from Kryptonite Nixon**, has it that the notorious alternative radio station KROQ has picked up on our friends Possum Dixon and Beck, playing selected cuts from both artists almost every hour. Let's hope that at least their record sales will benefit from the exposure.... Meanwhile **Beck** (who incidentally was featured in a recent issue of Rolling Stone) is still being wined and dined by almost every record industry president in the country. Gus and I marvel at the hoopla that's been generated all on the account of Chris Douridas' initial interest in him on his KCRW show, "Morning Becomes Eclectic" (which easily transformed Beck overnight into the most sought after unsigned artist in history). He hasn't signed with any of them yet and continues to hold out for the elusive and not-yet-offered deal which will give him complete creative control. You can still catch him playing a lot of out of the way parties and gigs although if you see him at a regular club you'll have to deal with the industry buzzards and "hip radio" crowd. The good news is after Possum and Beck become overnight sensations, owners of the Flipside singles by both artists should be able to sell them to collectors at a premium (altho Flipside 7" are collectible in themselves). And on that front, watch for a soon to be released Beck CD on the Flipside label courtesy of Gus (as producer) who has been religiously working with Beck in the recording studios for the last several months..... (10/23) - **Trashing Raji's:** Not quite a riot but damaging nevertheless, many at this packed tripleheader for **Claw Hammer**, **The Lazy Cowgirls**, and **The Blackouts** never knew what actually transpired at the bar that night as Claw Hammer played downstairs. This incident was actually the last of two scuffles at Raji's that weekend. The first occurred Friday night and since I was studying for a midterm didn't make it out to Raji's for The Humpers that evening. Anyway that one was a minor scuffle between two patrons sitting at the booths next to the bar which resulted in a couple of tables and mirrors getting busted up. Saturday night's fiasco began as a dispute over change between Paula (the bartender) and a couple of skinhead types; they started throwing bottles at the bar and Adnon (the proprietor) asked them to leave. At this point a fight ensued between them and Adnon (much of the above story was pieced together from eyewitnesses near the front door so I can't completely vouch for its accuracy). Gus and I were standing at the end of the bar near the stairway, when the fight came our way. One of them had picked up a big metal barstool and was threatening to hit Adnon. If he had hit him, the injuries would have been quite serious, but in any case, Adnon managed to get halfway down the stairwell, and safely under the mirrored archway. After realizing he couldn't get a clear shot at Adnon, he threw the stool into the archway, shattering glass everywhere. This was followed by a struggle over the cash register which went flying into the bar, completing the destruction of the glass shelves. As unbelievable as it seems, the rent-a-cops and audience downstairs for Clawhammer had no idea any of this was happening! Surprisingly, no one was hurt, the damage was minimal, and of course by the time the cops came, the culprits were long gone. Incidentally, **The Blackouts** had opened things up for this mostly college radio crowd, and seemed to impress the hell out of all in attendance. This was the second time I had seen them; they do a great cover of The Damned's "Disco Man" and in general play killer motorcycle punk. These guys I pre-

dict are up and coming, and for those of you who want to hear great music, they are a DEFINITE must see..... I was busy studying for mid-terms over the Halloween weekend and missed out on the slew of parties but did go to see Dave Vanian's The Phantom Chords at The Lingerie Oct. 30th (see review elsewhere)..... Then on Saturday (11/6) of the following weekend I caught **The Grabbers**, **Bottom Feeders**, **Sluts for Hire**, **TVTVS** show at **The Santa Fe Bar & Grill**. I rarely miss a show at the Santa Fe, for one thing, it's in my home territory of downtown L.A. and for another there's the cheap



Top down: Postcard from Possum Dixon
Mark, Alex, Tim from Pomona and friends
Michael at JFK - photos by Michele

beers and party atmosphere you can always count on. I got there just in time to check out **The Grabbers** who hail from my old stomping grounds in Huntington Beach. These guys, I don't know how to describe them, it was more rock than punk but they played with the spirit of punk in any case. Then it was a stroll down MEMORY LANE for Gus and I as we took notice of a number of old timers in attendance and the fact that the drummer of The Grabbers was dressed in the ultimate '77 outfit: thin necktie, spiky bleached hair, crazy '60's glasses and men's suit jacket with safety pins (could it be Nicky Beat in disguise?), the guy even pogo-ed! Then to top it off it

was the high school reunion thing when some ex-flame of mine from 8 years back made an appearance. Some of the notables included members of the old L.A. punk contingent, and for a time, me, Al, and Gus were playing name that celeb! Anyway, **The Bottom Feeders** played second and were rip-roaring punk of the best variety. I will definitely make every effort to see them again next time they play.... they were followed by **Sluts for Hire** who were also a first-see for me. I really liked them a lot and the crowd loved them; the evening closed with a no-holds-barred new and re-vamped fresh for their coming tour, **TVTVS**. The new line-up seems to play well together and their much ballyhooed hippy-drummer does them justice. Blaze was his amazing self, jumping around all over and after commandeering a huge outdoor umbrella, about scared the hell out of the staff with his balancing-on-the-bar act. In any case, a good time had by all..... (11/12) - **Kryptonite Nixon**, **Bob Sled**, **Bed of Eyes**, at **Toes Tavern, Pasadena**. I never talk about this place and I really should since it's been one of my consistent hangs since summer of '92. It's a right little surfbar hid away in a back alley in downtown Pas, just a hop, skip, and jump from Flipside HQ. They should be totally commended for consistently providing great music at a cheap price (usually free, as this show was). Their usual clientele, however, are surf-type jocks who frequent the place to enjoy the great beer and partake in a game of pool, shuffleboard and pinball; which generally makes for a mixed audience on "punk nights," but as with the Blue Saloon, I've never seen any problems. Musically the usual fanfare is rockabilly and various "good time" bands during the week, with an occasional punk gig on an off-night or as a main attraction on the weekend. Generally, they've had some great punk shows (X just did their Area Code stint here), but you need to call the club or drop by to check their schedule since they don't do much in the way of advertising. There's a Toe's in Redondo Beach that I've also frequented and one in Santa Barbara, and it also serves as the home-base for **Agent O**. when they're not out on one of their frequent U.S. tours. **Kryptonite Nixon** hadn't played much (at all?) since Bob Cantu's birthday at Al's Bar (this might have been due to Gabe's back injury which forced her to play that party sitting down) so I really didn't want to miss them, even though there was another show competing for my interest that night. Anyway, K.Nixon opened things up and energized this otherwise sedate crowd of fans and Toe's regulars. They did a much appreciated set of old faves and some new tunes, really the highlight of the evening for me. **Bob Sled** followed, with **Bed of Eyes** rounding out the evening's entertainment..... (11/13) - **The Friends of Naked John:** You never know what to expect when you're invited to a party by the naked one. This particular shindig was held by **Frank of Molestation** at his house in Hollywood. Lots of eats, booze, and many of John's friends made for an interesting gathering. A plentiful selection of tambourines, maracas, and bongos, (large and small) were on hand and were utilized later in an impromptu jam session as everybody grabbed an instrument and joined in. This was so much fun, but I understand the real excitement occurred after I left and if you want to know more about that story, you'll just have to go to one of Frank's parties..... (11/19) - **Hanging out with X-8:** X-8 as in that celebrated (when are you going to start writing again?) writer of Flipside's early heydays. Michael and I met up with him and his friend, for drinks at **Tiki Ti's** and then went on to **Heiter Skelter**, that notorious goth-rock dance club/pick-up bar. Yes, it still exists, but now it's located at **The Probe** on Highland. We all agreed it wasn't the ultimate in pick-up joints but nevertheless we succeeded in having a great time, getting extremely blasted, and dancing to old goth-rock favorites. The Probe has a great lay-out as far as clubs go, and once you've paid the initial \$10, you get a membership card that lets you in thereafter for \$\$; also the "in and out" privileges entitle you to make runs to the local liquor store and bypass the rather expensive bar inside..... Thanksgiving week was a busy one with the **JFK Assassin's Ball** at **Al's Bar** (11/21); unfortunately, due to illness, I left early and missed the (staged?) row between **Don Knott's Overdrive** and the **Communist Bears**. According to Gus, an eyewitness, the trouble started when the Bears came in and acciden-



JFK-promo-photo by Michael Ascencios

tally broke a keyboard and microphone belonging to the band. It supposedly was quite a spectacle, as angry Don Knotts band members physically assaulted the Bears, literally ripping the fur off the Bear's backs! The Bears were evicted shortly thereafter, and despite the lack of usable equipment, the band played as scheduled..... on (11/24) we returned to The Probe to check out the club, **Stigmata**, which according to X-8 has been happening every Wednesday there for some three months. It's 5 bucks to get in with the aforementioned membership card, and it was packed! This is the ticket as far as I'm concerned. They play a much wider mix of music which attracts a much larger mix of people; there's someone for everyone here. Lots of dancing on podiums, videos, etc; reminded me of Power Tools in its heyday, but of course the music is strictly alternative and goth. If dancing is your thing, checking out this club should be a high priority..... On Thanksgiving there was a get-together over at **Reverend Al's**. Lots of food, wine, friends, and a video of the Burning Man(!) made for a real holiday treat. Then I took a break from the goings-on to concentrate on studying for finals, but managed to make it out (12/8) to Slant 6 (located at Peanuts, on Wednesdays) to see **Dizbuster**, **Clawhammer**, and **Woodpuddy**. **Lunar Malice** had canceled for some



Reverend Al at Grauman's Chinese - photo by Michele

this evening altho **The Pope** and I were going beer for beer..... Anyway, these guys are incredible, having no trouble living up to their much deserved reputation. I bailed out of there before **Woodpuddy** since I had to work in the morning. **LAST MINUTE NEWS:** **Beck** reportedly signed with Geffen for \$1 million, so stay tuned! Well, that's it for this issue. Hope you all liked the "expanded coverage," but if not you can send the hate-mail to Flipside c/o me and until next time, see you at the clubs!!!

Photo Archive: As many of you are aware, I've got a large collection of photos documenting the early punk scene from 1977 through the 1980's. I thought it might be fun to share some of them with the readers. I have a bad memory for details, so the accompanying explanations will be short and sweet. This issue's entry: One of the most infamous of L.A. punk rock weddings was the knot tied between

unknown reason (although it must have been a pretty good one since this was billed as their record release party). Shane was right about **Dizbuster** - totally great music, but it all seemed to go to waste on the all but 10 people in attendance. **Clawhammer** was up next and as you'd expect, the place was packed by the time they came on. I've only seen them 3 times and one of the times I was too drunk to appreciate them. I'm happy to say I wasn't quite so under the table

Gerber (original L.A. punk contingent) and Rob Henley (notorious H.B. person who briefly sang for Black Flag but was later drummed out of the scene for being a poseur). They were the ultimate odd couple. The much ballyhooed matrimonial event took place at a skateboard park in West L.A. This photo was taken shortly after the wedding at LaVida Hot Springs, (1981).

Regular Photos: This issue's dedicated to the not-so-famous contributors to the scene, the people who go out to see the bands, because without them there'd be no scene at all. FS staffers support bands in a big way, so their pics are here as well. But if you're a purist, don't despair, I'll be back to the band photos with next issue's theme: "The Men of Rock." **Thanks to Michael** for the JFK photo and for rendering a good print from my poor negative of Reverend Al. Photos are always by me unless otherwise noted. - Michele



The Bottom Line: Shop at the Indies.

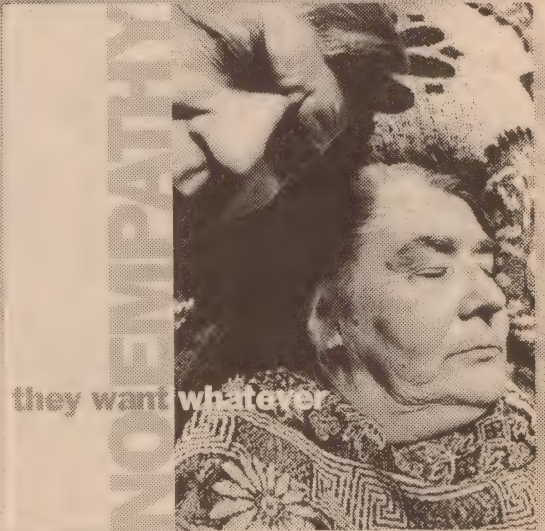
I'm probably not breaking any new ground with this editorial, but I feel its important to reiterate this concept since we all slip up occasionally and buy CD's from the chain stores; but then again, some people may not have even given much thought to this at all. Lately I've been trying to catch up on my record/CD acquisitions, having neglected it for so long. As I shopped for records, I found out what a bitch it can be to find a lot of punk stuff, even after contacting as many as 4 or 5 stores (I'm still looking for various pieces of music as I write this). Because the search has been so exhaustive; I've also shopped without much regard for whether I patronized a chain store or an independent record store. These days, it's fairly easy to find the bigger name punk CD's at the chain stores and it can often be more convenient to go to one of them vs. an indie. However, as convenient as the chains may be, the indies are indispensable when it comes to finding independent label punk. As many of you are aware, vinyl is being phased out of most chain stores and in any case, they often don't carry much in the way of independent or local stuff. When records can be so hard to come by, whether its domestic, import vinyl, CD's, 45's, etc., it's important that we retain every musical

source that's available. So think about this the next time you buy that CD at Music Plus: For every dollar you spend at the chain store, that's one less dollar going to support you local punk indies. And in many cases that money could have been spent at the indie since the CD you're purchasing from the chain store most likely can be found there; but it usually doesn't work the other way around. If all of us are spending money at the chains rather than the indies, the indies suffer financially, in fact, they could go under. If your local indie goes under, that's one less source out there catering to your needs. By providing you with a source for your music, the indies are as much a part of your local punk scene as you are. But they need your support to survive! The indies are there for you now, but will they be there tomorrow when you need them? We all need to do our part to ensure that they are, by using our purchasing power. So anytime you are going to purchase records or CDs think carefully about where you are going to spend that money: is it going to go to support your local scene or to support the mainstream record biz? In these hard economic times, most people aren't buying as many records as they used to anyway, so every dollar counts. And remember, purchasing from the chains is like taking food from the mouths of your own, so to speak. The bottom line is, if you really want to support your local punk scene, buy when you can from the indies! - Michele

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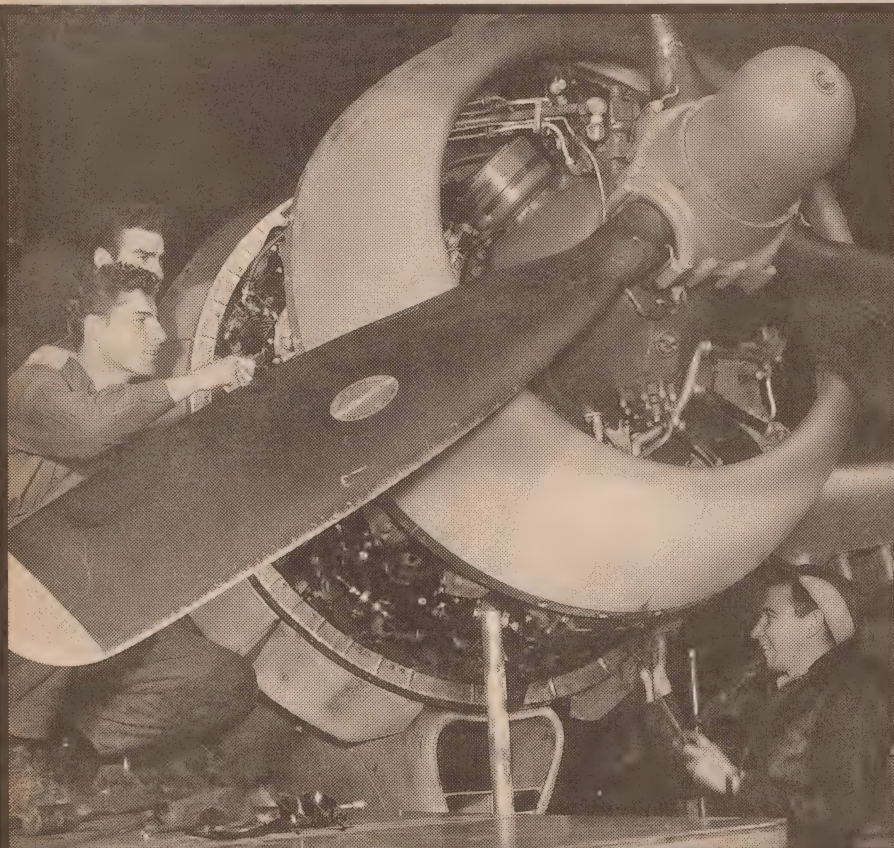


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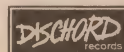
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BOBISMS

An old friend chided me recently for believing everything that I read. I wanted to make it clear that I really don't. I may regurgitate much of what I read but I don't necessarily believe any of it. Take River Phoenix's death, for example (An incident which, for me, epitomizes what the politically correct early 90's have been about so far.): Ol' River drops dead from a seizure in front of the Viper Room and all of his friends and family come rushing to the TV cameras telling the world that there's no way he could have O.D.'d from drugs cause he loved animals, didn't eat meat, didn't believe in drugs and HATED hanging out in clubs! (Huh? Than what was he doing outside of the....?) So, when the coroner report goes public and word gets out that River basically swallowed a pharmacy on Halloween, the story is that it must have been a one-time thing and he just got caught up in the party atmosphere. (Yeah, right...) Then the tabloid publicity machine slowly changes its tone from trying to establish River Phoenix as the James Dean of the 90's to the John Belushi of the 90's. And I guess that's what really irks me, the backlash.

I blame political correctness for the public's present naivete concerning the popular notion of the "re-emergence of the Drug Culture". Why are so many people shocked to learn that people still use drugs? What it comes down to, is, that we all know that there are things we shouldn't do: We shouldn't smoke, shouldn't drink, shouldn't eat meat, shouldn't have sex without a condom, shouldn't take drugs.... Most people will agree (some louder than others) with this credo, but how many can actually live up to it, except maybe in print? Check out Flipside #78 (May/June 1992, speaking of not believing everything you read...) where Kurt Cobain empathically states, "I DON'T TAKE drugs. I may dabble in drug taking but I am definitely not a drug addict..." Cobain has changed his tune about that in more recent interviews, but I think he should never have been put in a position where he had to lie about that in the first place. I love Nirvana but I don't look to Kurt for my

FRIGHT WIG fame) on guitar, Dave Matke (BED OF EYES guitarist) on bass and TCS drummer Dave Webster. They've already played around town a few times and they do a cool, scarey version of the KINKS' "King Kong".

The GROOVIE GHOULIES features another husband and wife team and they debuted their brand new drummer Wendy Powell (Formerly of MOIST) at a recent show at Raji's. It's pretty amazing that despite the astounding number of line-up changes (Head GHOULIE Jeff has played guitar, drums and bass at one time or another in this band) they still sound pretty much the same. That is to say, they still do a kick-ass cover of the STONES' "2000 Man" that tops KISS' version.

Coincidentally, at that same Raji's gig, the CREAMERS also broke in a new member: ex- RAW FLOWER bassist Heather, (Ex-bassist Andi is currently shopping for a band.) who sported a rather psychedelic look that evening.

And speaking of line-up changes, SPOON have a new drummer named Craig (COTTON MOUTH) and are playing around again. I caught them recently playing a Pooh Bah's Night at Toe's Tavern in Pasadena (Can't get enough of that Toe's Tavern!), and as usual, they rocked. Isn't it about time that these guys had a CD out?

HONK IF YOU'RE HORNY staged a protest of sorts outside of the Drag Strip (At Rudolph's in Silver Lake) after their scheduled gig was cancelled. It seems that the bookers were outraged to discover that not all (if in fact any - I really haven't a clue...) of the members of HONK are gay and pulled the plug on their appearance there. So, undaunted, they played anyway on the sidewalk, outside of the club! A handful of privileged insiders (Including Gus Hudson, Johnny Anus and myself) got to see the white trash ensemble very nearly complete two and a half songs before the local authorities (Who seemed barely interested.) broke up the party. For those who are interested, HONK IF YOUR HORNY'S fiery brand of Trailer Park- a-billy can be heard on a new Hell Yeah release that includes a track called "Hillbilly Whorehouse Junkie Dyke Bitch".

And speaking of releases, last ish Al Flipside wrote a review of the CHROME- MOLLY VIOLETS' self-released cassette "Splendor" and since the band features former TEN FOOT FACES singer Rod Barker, I wanted to give them a plug. The TEN FOOT FACES were one of my fave local groups during the mid-eighties and Rod wrote most of the tunes which appear on their Pitch-A-Tent album "Daze of Corndogs & Yo-yos" (Which, along with their Independent Project single "Sand Fuck", might still be found if one were to look hard enough.). His new combo, the CHROME- MOLLY'S have been playing quite a bit around Pasadena, with the occasional sojourn to Hollywood, and fans of fast power-pop should take note.

And now, the news you've all been waiting for: Bob's coverage of The LEMONHEADS/HOLE show at the Palace! I attended both of the gigs on November 7th and 8th and the first show was by far the better. The LEMONHEADS may have been the headliners but the real question of the evening was: Is the "New" Hole as good as the "Old"? Well, my judgement is that new members Kristen and Patti fit quite nicely into Courtney's new aesthetic and I, for one, dug their "sell-out sound" that they

premiered that evening. The new songs are much more melodic than the ones on "Pretty On The Inside" and Courtney is given to cooing her vitriolic lyrics these days rather than screaming them. Basically, they no longer have to worry about being compared to BABES IN TOYLAND. Needless to say, they blew away the LEMONHEADS, especially in the audience rapport department (This despite the fact that Evan Dando has much more in common with Woody Allen than one might at first guess.).

And one last recommendation: Go see BOTTOM FEED-

The Chrome Molly Violets



ER. They feature Dave McConnell (Of Fiz fame) on vocals and they do an awesome cover of POSSUM DIXON'S "Watch That Girl Destroy Me".

SPECIAL THANKS TO:

Eric Erlandson, for sneaking Cake and I into the Palace during soundcheck. Punk rock.

Ronnie Barnett, who provided crucial information for this column.

Shane Williams, who for the past 14 months has been an enthusiastic supporter of the L.A. scene. We'll miss you, Bud.

Karrin, for bestowing more love, support & encouragement on this reprobate than any slacker deserves.

Happy New Year Underground America

Bob (I'm just happy to be here) Cantu



Honk If You're Horny - Canya Fuckner and Tammy Why-Not

lifestyle guidance. As for River, maybe he wasn't the James Dean of the 90's but I don't think he was John Belushi either. I wasn't a huge fan of his, I didn't know him personally and I certainly have no clue as to what may have gone on in his personal life before that fateful October 31st. I just don't find it inconceivable (or shocking) that a basically good person could find himself staring at lines of coke and heroin on Halloween.

But, anyway, what about what's going on in the scene? Last issue I reported that TRASH CAN SCHOOL were still together and seeking a guitar player. Well, not long after the issue went to press I learned that TCS had disbanded. Look for Andy 7 in his new band COCK-FIGHT, which also features his wife Rebecca Tucker (of



New Creamer Heather

It's been some time since I have been moved by the so called "Alternative" music scene...this brings me to my current out on the town situation: "Man this band is boring... same old thing... sounds like Husker Du, Mudhoney, and yes another Pearl Jam" Then comes my final situation solver...Beer!!! All of a sudden the band

sounds great!! I'm even telling em I know Al Flipside and that they'll be on the cover of the next issue. The rest of the evening is a

blur of toilet paper, lipstick, crumpled up dollar bills, falling in and out of love, and more toilet paper. Here we go!

10/7 Mizattis, Huntington Beach...Two pitchers and I had to fuck up some chick's orgasm. The manager politely asked the couple to move over to the sink so that I could pee. 10/13 Mothers, Sunset Beach...This is my sisters favorite hole, so we meet about once a week. The bathroom has one stall and bunches of lip/lipstick prints on the wall. I decided to participate...boy these girls

must practice at home cuz my lip (face of course) print

looked like a long slug with hair! 10/15 St. Marys Hospital (ICU WARD), Long Beach... My dad's toilet was being cleaned, so the nurse told me to go into the next cubicle and use their pee room. Sicko Burn Victims most of you would have paid for that...pee room = very sanitized. 10/23

Octoberfest 93...What more could I ask for but a whole day to do nothing but drink large beers. It ended up to be a line fest... first a line to buy beer, then there's just enough room for you to turn around and find yourself at the end

of the pee line. You finish your beer, process it through your kidneys and extract it into

large plastic, dark putrid pee houses aka: "honey buckets" (who came up with that idea?). Bad idea.

10/24 El Capitan, Hollywood... Great theater they made everything look cool but the bath-rooms! 10/29 White Horse, Hollywood... What can I say, I survived!

Maybe it was the red paint

STP'S STUFF

"Pee With Me"

on the wall that extracts hate from this room I don't know, but I've only been here

twice and both times I was in fear of my life. Example: Liz, Bobbi and I came severely close to getting our asses kicked by a local brut half our size... apparently she didn't like Liz watching her pee, we stood up for Liz and said she could watch us pee any time! Once again I was caught standing in the back of the pee line so that when Liz and Bobbi finished with their fuck yous I was trapped in the RED ROOM with chicano chick from ...worse than Hell... Hollywood!! Some how I managed to pry her arm away from the door blocking my exit and run like hell... 11/10 Bogarts, Long

Beach... Three stalls never enough toilet paper and roaches all over...gee I'll really miss this place. 11/11 Toes Tavern, Pasadena...As I stand patiently in again the back of a long pee line, Julia Bell walks in drops her drawers and scoots up onto the sink to pee...all this AND polite conversation, now that's a WOMAN. 11/24 Ferns, Long Beach...Too drunk to notice, but I think I read something about Debbi Dip and pink walls, or was that pink walls & Debbi Dip. 11/26 Rajis, Hollywood... How did

they get that toilet in there anyway? B.Y.O. TP and if you weigh more than 150 plan on using the sink!... What's this more info on Debbi Dip? Larry gave me two bucks off at the door if I mention him in this arti-

cle... this Larry thing has nothing to do with peeing, but I'm a woman of my word so there. 11/28 Disneyland, Anaheim... for the price of the happiest place on earth I deserve those automatic flushers & sinks. 12/2 Blue Saloon...I remember driving here. I remember Zach, my brother, peeing next to me in the ally. 12/19 Toes Tavern (Pasadena). Remember grade school...I don't

know about yours, but all four of mine had those little w a x y squares called toilet paper that came out of an upside down tissue box nailed to the stall. Can you believe they still make that stuff... By the way... what the fuck are "Protectos" supposed to protect you from? END .

Michael Jackson Joke corner!

Ok, it's not like we want to jump on the media fed bandwagon to convict poor Michael before he's had his day in court, but because Michael is such a butthead and he exploits the Beatles catalog, we're gonna kick the fucker when he's down!!

1. What college did Michael Jackson go to? Bring 'em young!
2. What song are Michael Jackson and Elton John re-doing? "Don't Let Your Son Go Down On Me!"
3. What does Michael Jackson and Kmart have in common? Boys pants half-off!
4. What did Woody Allen say to Michael Jackson? I'll trade you two fives for a ten!
5. What's the hardest thing to get out of a little boys underpants? Michael Jackson's makeup!
6. Why did Michael Jackson cross the road? To get to the little boys!
7. Did you hear Michael Jackson did a benefit for the Runaway Teenage Boys Home? I heard he sucked!
8. Michael Jackson was on a cruise ship when it started to sink, naturally Michael Jackson shouted "Save the kids!" The captain said "Fuck the kids!" And Michael responded; "Do you think there's enough time?"!
9. What is black and white and comes in little cans? Michael Jackson!
10. Michael Jackson got on a plane full off Boy Scouts recently. He got off immediately!
11. What did they find when they rec-tally examined the boy Michael is accused of molesting? Michaels' other glove!
12. How can you prove Michael Jackson was innocent? He was home blowing Bubbles!
13. Michael Jackson turned 35 recently and he was quoted as saying; "It's strange, I feel like a 13 year old."!
14. They examined Michael Jackson's penis and found it was an electric eel with ET's face alternating between the alien from Aliens!
15. Knock Knock! Who's there? Little Boy Blue! Little Boy Blue who? Michael Jackson! ... a couple older ones...
15. Who has Michael Jackson's other glove? Brooke Shields gynecologist!
16. What did Michael Jackson say when his hair caught on fire? "All I wanted was a Pepsi!"

QUE PASA PENDEJOS??

Short but sweet is how it'll be. Due to the fact that I am officially a student again and I just got done with my first quarter, there were many demands placed upon my

there recently. It was a mighty fine show. Joyride's new CD is really out now. I swear.

The Britt Reeves Memorial/Benefit show at Club

Riotgun & Mr. Mirainga at the Hoover Dam. Larry, Michele, Hedge, Jana, Steverino, Dereck & Sanchez. photo by Ami



time. However, the show must go on so here it is.

Sid Lives! Darby Lives! Well, actually, they don't. Neither does Stiv Bators nor Johnny Thunders nor Hillel Slovak. They all chose to break on through to the other

wild with his wireless system. He was out in the middle of the street playing. Scott was jumping all over the bar while singing. It was a wild performance. Punk Rock legends John O' Donovan and Mike Ness were on hand

Mesa was a silver lining out of a dark cloud. Although the "Punk Rock Mayor" is no longer with us, a packed house of people contributed \$5 for a good cause. Many of O.C.'s finest bands played as well. One Hit Wonder, The Grabbers, Rik L. Rik's new band, surprise guests The Cadillac Tramps and others. Is death the theme this time around? Sorry, folks.

I caught Poop at the Doll Hut for Chaz's B-day barbeque. Rikk Agnew was going

for the occasion. Can I say it? Poop Is The Shit. Really, they rock. They were a little loose and a bit sloppy at times, but that's okay with me.

Other shows? DI at the Teazer was rockin'. DI was in fine punk rock form. I like that new song "Blood In Colors" or "Colors In Blood," whatever it is. Riotgun was supposed to play. Larry and Alfred had their gear all set up, but the rest of the band showed up late. The rest of

Poop: Perry, Glenn, Rikk and Scott photo by Scott



side. No matter what you believe, to die shy of ripe old age is not a good thing. "Live Fast, Die Young!" Too many are trying to live that motto. Well, Spazz took the plunge. Everybody's got problems. I've got mine, and Spazz had his. But, Spazz was a friend. I know it's easy to get into drugs. They've been around the scene forever. But, many have gotten off. Witness the O.C. Greaser N.A. scene for inspiration. Mike, I'm still wrestling with my Catholicism; but, I hope you are at peace. We will miss you.

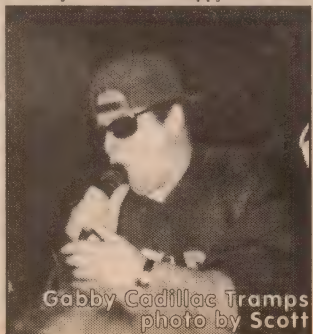
The Electric Circus is a new club in Buena Park that's booking cool bands. It's a great club. There's plenty of room. They have a lot of pool tables. They allow people between the ages of 18- 21 in as well as the drinkers. The only thing they need is a staff of waitresses and bartenders that are used to a packed house of Orange County scenesters who want to drink and have a good time. I caught Joyride & Burning Groove

the evening was fun.

Life is short. You only go around once, so make it good and have fun. Merry Christmas. Happy New Year.

As I drop this off at the post office, I'm on my way to the Giordano's Annual birthday Bash. Poop and Famous Last Words will make great musical noise for Perry, Gary, & Terry's birthday.

See ya. Scott "Punk 'til I Die" Sycat.



Gabby Cadillac Tramps photo by Scott

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Seasons Greetings, Happy New Year and all that babble. The music scene is still going strong out in the low desert. Before I sat down to type this, I made a list of all the bands I knew in the desert and I was surprised to discover approximately 20 bands that play regularly at the locations I frequent. It is not much but it is more than I've ever known. The local newspaper "The Desert Sun" covered some of this music scene and called "The Bands from Outland!"

Last time, I left off mentioning an "Alternate Music Festival" planned for Oct. 23 & 24 in Joshua Tree Hi desert. This festival never happened due to city red tape, well water inspection delays. However, Dey Martin the promoter did invite UNSOUND to play that Sat. night. Not many people showed up but the property lay out is pretty cool and has potential for future musical gatherings and such. i.e. GROOVALOPOCUS photo shoot on 12/5. GROOVALOPOCUS set up their equipment inside the huge old vacant house and SLEEPER shot some rad photos of them jammin! SLEEPER, I will be your photo assistant anytime.

Basically, JB's Thirsty Bull is the only dependable place to play for local and out of town bands. So, at JB's on 10/29 and in the spirit of Zezozcezadfrach (and the Dune Buggy Attack battalion?) the desert scene was visited by old friends. Uncle Hexvert (aka Dan Lapham on guitar) and his band ROCKETBLAST BATH featuring vocalist "Heinous Krime". Roger on drums and borrowing Scott from GOOIE GOOIE on bass, unleashed themselves upon us and we were tunelessly assaulted. It was like a grunge MIDDLE CLASS sound. Following, was another friend...direct from Lost Wages. International Karaoke Superstar, HARRY AREOLA (aka Sean Wheeler x-MUTUAL HATRED, JUNKYARD ANGEL, ZEZO ...) HARRY was completely Vegased out and highly amusing. Other bands that played were AKA and GOOIE GOOIE. GOOIE GOOIE had many names but kept the same line-up of Joe Dillon-g&v, Scott Brooks-b and Tony G.-d and play a sleazy, sloppy brand of rockin music that is not bad at all.

JB's rocked on with San Diego bands BAD MOON ZEUS and THE GREG & STEVE EXPERIENCE 11/13. I saw a little of both rock-n-roll orientated bands, the latter being an acoustic thing. BAD MOON ZEUS rocks like old RUSH. Opening the show was new local act 6 FOOT TAMMIE, with the Hagman himself Craig-d, Tony the unflexible Canadian-g and Scott-b&v. I missed 6 TAMMIE, but they a "30's with kids/gag rock" band named after a 6'4" Tattooed Mama. The show was a SeaHag production and though things have been slow for Craig, he and the Show factory man Mike will be doing some shows at the Court Connection. The first one (tentative) will be 1/7 with UNSOUND and GROOVALOPOCUS and will be a live recording. For more info call the SeaHag Hotline at 619-324-0339.

And JB's continues to rock, especially on 11/20. Another new band SUPERFUN HAPPYSLIDE featuring Herb Lienau-g&v (x-SLACK). John Hall-d and 16 yr. old bass prodigy Nick Hores started off the night doing an 8-song/30 min. set. Next up was the rad band SOLARFEAST and headlining all the way from L.A. VIDA! VIDA is Dez Cadena's new band and they were rockin great! I really enjoyed that Evil Muddy Waters cover. Of course VIDA did sound like a lot of DC3 stuff but no one complained.

Out of town gigs for local bands UNSOUND and DALI'S LLAMA included a show in San Diego at the Chabalaba Coffeehouse on 11/7. DALI'S LLAMA started things off and seemed happy to be there. DALI'S LLAMA have been writing lots of new songs, about 10 which they hope to put on a second CD out in spring or summer 94. DALI'S LLAMA have been Playing mostly local shows, except for Club Lingerie on 11/2 with some L.A.

DESERT SCENE

hairspray bands. DALI'S LLAMA CD "Pre-Post Now" is still available for \$10: P.O. Box 3118, Palm Springs, CA 92263. Back to the shows, the next band that played was a band from San Bernardino called WISH FOR EDEN that I have recently gotten into. They are hot and powerful! WISH FOR EDEN have just come out with an awe-

GOOD RIDDANCE from Santa Cruz, who were very tight, playing that Epitaphcore kind of music. In addition to that rad band SOLAR FEAST jamming and I finally got to check out openers INC CAUSE and I was impressed. I expected something more raw and fundamental since INC CAUSE is a fairly new band. However, they had their music down pretty good and like most other desert bands, INC CAUSE has their own unique sound, but I can only describe it by what they are not; not heavy, not poppy, not slow; not hardcore: not noisy. INC CAUSE is Tony "The Great" Torney on Drums and Disco dancing, Justin on bass and Enrique on guitar and vocals. INC CAUSE have already done some studio recordings and will be recording some more material in Jan. for a possible 7". INC CAUSE have also played in Covina at the "Boar's Head" and are even willing to play in San Diego so call 619-341-8214.

More on that rad band SOLARFEAST! They play often and are always appreciated by myself and others (made my Halloween at JB's). SOLARFEAST came out with a 7" called "Acid + Gasoline" on Milk*Sop Records. The 7" has two songs: "Southern Fist" and "Moon Madness". Great cover and the inside ultra cool SLEEPER photo captures the essence and intensity of SOLARFEAST live. Yes, I like it. It's raw, rough and grindy but not hard to follow, definitely a great x-mas present for the music fanatic and highly recommended. Write to Milk*Sop Records, P.O. Box 4713, Palm Desert, CA 92262-4713 or call 619-564-1975. More recent activity included a show at "Jabberjaw" in L.A. with ED HALL and SUGARTOOTH. I heard it was a cool show with 4 projectors. Recently, SOLARFEAST gave their first autograph on a girls hand and were mentioned in L.A. Weekly. How do you top that? Playing at Palm Desert High during lunch? Playing at Raji's? No, no: going on tour to Iowa! and playing at a private college on 2/4/94. Yea that's better gaytan-icmetal.

Back in Oct. THE SORT OF QUARTET donated their talent to "A Brush With Art" presented by the Palm Springs Desert Museum Young Professionals. It was an artsy affair, that was \$26! Everyone hung outside the plaza, and could see and hear the band with no problem. I find it sad to say, this was probably one of SOQ's last shows. Gary "the jack-off king of La Quinta" is out of control. However, Mario, Larry and Alfredo formed the ZIG ZAG WANDERERS. I checked them out 11/19 at an outdoor party in Indio. The ZIG ZAG WANDERERS were great! I enjoyed the change and evolution in music, less eclectic and more basic rockin sound. Additional entertainment was provided by (Geffen Gods) SUGARTOOTH from L.A. I dig this band, big time. SUGARTOOTH plays their music the way I like it with heavy rockin powerful grooves. And Timothy always has lots of SUGARTOOTH merchandise to give away, thanx you silly southern boy. Check out their release on the Geffen and come back and play again! CRACKPOT and SOLAR FEAST also provided welcomed entertainment that eve.

As mentioned CRACKPOT is still raging on. CRACKPOT has about 20 songs and is the only band in the desert that has not been able to play one of those songs in gig with UNSOUND. Why? Is it due to Brian's THC OD? We'll never know. But I know that CRACKPOT will play with San Diego's Hardcore legends MEATWAGON sometime soon. Johnny Crackpot and his new girlfriend Carrie are currently having sex with geese - honkin away - and will have a video out soon for all their friends. Leif is still a drunk, but Dillon can be contacted for booking at 619-564-0189. CRACKPOT will play for beer or sex. Despite being banned from JB's, CRACKPOT did play a



Top down: Uncle Joe's Big Ol' Driver with Dino Lee, photo Sophia
Honey Glaze 9/15/93, photo by Sophia
Lucy's Fur Coat, photo by Sophia

some CD called "Pet the Fish" (please see review this issue). I anxiously look forward to seeing them jam out in the desert in 94.

Recently, Dey Martin Productions put on a show at The Court Connection (adjacent to the Palm Springs Lanes) on Nov. 27th. UNSOUND headlined the show and as they were half way into their set Ian says this would be there last show. Could this be the demise of UNSOUND? Unfortunately, Ian has been suffering from a bad emotional rash, but has been treating it with a cure in an ointment form. Moreover, that night I tried to cheer things up and ease tensions by being the card that I am.

show arranged by Andre on 12/3, with some Inland Empire bands. First were THE VOODOO GLOW SKULLS and they were great. High energy, with some cover-your-songs-with-Ska like the Bosstones fun. I really enjoyed THE VOODOO GLOW SKULLS. Thanx Fred for the 7", next time bring WISH FOR EDEN. The second band was SCHLEPROCK, who did a fine job rockin in the tradition of Social Distortion. Next, the Great HARRY AREOLA graced us with a tribute to Tom Jones karaoke style, a true pleasure to be heard. Finally, a drunk CRACKPOT took the stage and Johnny sportin a fin was all I could bear. Still being early, I wanted to check out the "Underworld".

The "Underworld" is a new place to play, located in the fine neighborhood of "Dream Homes". This warehouse is located in a shady part of town and ran by shady folk. Some say it is like a cross between the J.C. Building and Sean Wheelers old Garage, Pere Ube. 5 or 6 bands played on 12/3: GARDENIA, ILLEGAL JUSTICE, ZIG ZAG WANDERERS, SUPERFUN HAPPYSLIDE and ? In addition, WELL STRUNG TO HANG came San Diego to play and was guaranteed an amount of cashola but the Underworld crew refused pay. So, WELL STRUNG left and rightfully so. Be warned about playing this place.

On a more positive note on 12/10 JB's once again came through with a very special show. It was an acoustic set with mixed members from MASTER'S OF REALITY and I LOVE YOU. Of course Chris Goss is the master behind it all. I was not there but I heard it was great. After the acoustic set, I LOVE YOU played and impressive set and then MASTER'S OF REALITY played and amazing set. I will just have to see the video. Thanx for the photo SLEEPER, I dig u!

So what happened to POLYPHEMUS? Well POLYPHEMUS went on a "Beggars Banquet" tour to the east coast on 10/30. They played in Boston on Halloween at the "Middle East" with ROLLER SKATE SKINNY, RADIAL SPAN-

GLE and THE HAIR & SKIN TRADING CO. Then in Albany, N.Y. on 11/3 at the QEZ with the same bands. On 11/5 they ended up at the CMJ playing a Beggars Banquet showcase at the "Knitting Factory" with the same bands plus SUNDIAL. Finally, on 11/6 they played in D.C. at the Black Cat and Tony and Mike flew home shortly thereafter. Elvira and Brian went to do an Acoustic Tour of



Polyphe-mus at JB's: Mike, Elvira, Tony and Brian. photo Sophia

Europe then returned to the States to do some college radio station appearances in the east and south. POLYPHEMUS has decided to be a 3-piece. Elvira still singing and let Damien go his way. Future plans include a 2 mo. European tour in Feb. & March and no local shows. However, Tony Brown keeps busy with SLACK. SLACK is still alive and they have even added Brian Hood on r. guitar and its rockin good. I hope SLACK plays a show before Tony Brown leaves.

Other local "Dead" and-the-like, cover band GREEN EGGS AND HAMMONDS has been playing every Thursday night at Redondo Don's in Palm Desert. Actually the bassist is pretty good and they are decent musicians who have a decent size following. So yes, I went 3 times and you know what my favorite "Dead" song is? The shortest one. Until next time, don't let your meat loaf.

- Sophia Posidon Adventure



Master's of Reality Chris Goss acoustic I LOVE YOU jam at JB's 12/10. photo Sleeper



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SAN DIEGO SHIT

Let's see, besides the usual shit, there were a few interesting/memorable things happening down here the past month or two. First up was the annual Casbah Halloween Bash. Held on Saturday, October 30th at the DoubleTree Hotel, Uncle Joe's Big 'Ol Driver, Deadbolt, Fluf, and Drive Like Jehu played with each band doing something extra wacky or special for the show. Uncle Joe's dressed up like the three little pigs and the big bad wolf and had straw all over the place and Paul had a mostly homemade drum kit looking like something pieced together from a woodshop. Johnny from Fluf, dressed like a rough biker dude rock star jumped up on stage to sing background vocals on a song or two and at the end of the set, UJBOD announced that Vince Neil from Motley Crue was in the audience and called him up to sing a song. So anyway, this dead ringer for Vince Neil, complete with dorky tatoos and all, jumps onstage and they did "Too Fast For Love". Turns out it was Petey X from Rocket! Deadbolt dressed up as slutty girls for their set and had some dead zombies go-go dancing. Or maybe it was the other way around. It was pretty hard to tell from my viewpoint and state of mind, but damn, they sure looked great! Towards the end of Fluf's set, they had some guy in a huge '70s afro jump onstage. Turned out to be Mike from Olivelawn. Atom from Rocket joined in on drums and for the next two songs it was sort of like a mini Olivelawn reunion as they did "Beautiful Feeling" and "Hate". Fuck, I miss that band. Drive Like Jehu had a campfire theme to their show. Mark, John, and Mike all played inside three separate tents while Rick sat down on a log or something for the whole show, and some guy with a huge fishing pole pretended to fish throughout the set. They played great, but it sure was hard to see anything. Also, in some rooms off to the side and on a smaller stage in the back was dancing and other bands playing. Most memorable of which was Stairway to Charo which had a girl dressed up as a brunette Charo and Kevin Shenel (ex- Ghetto Scheist, Scheming Intelligentsia) dressed up a dead ringer for Mike Muir. They played a couple sets, the first consisting of all Led Zeppelin covers as Charo would sing them, and the second set had them doing Van Halen and other covers. Not much action the whole night, audience-wise, except during Stairway to Charo where Sam and Joe from Live Wire dressed up as two huge Chiquita bananas in a hilarious display of machoness, slammed the night away.

Eerie coincidence of the year: I came up to LA after puking my guts out all day Sunday of Thanksgiving weekend (the usual result of a C.L.A. show the night before) and had to go into work later that night to print something up on the office computer. So I pull into the parking lot and it's fucking full! Wondering what the fuck is going on, I get out and there's all these lights and shit all over the place. Slightly irritated and wondering how I'm going to get into work, I walk into the courtyard, stepping over wires, avoiding people, and tripping over lights and see all this shit over both doors to my work. One door had all these tables in front of it and the other has all these Mexican fliers and posters plastered all over the place with a door with broken glass in front of it. So I wondering what the fuck I'm going to do, and I hear this voice say "Heavy Metal Ted! What are you doing here?!" I turn around and it's fucking John Reis and Rocket from the Crypt in all their glory with blinding lights, suits, guitars, and saxophones standing right in front of me! Turns out they were shooting a video for "Ditch Digger" and needed a Mexican style building with courtyard to do it! I couldn't believe it! Out of all the places to shoot a video, they chose my work! Hats off to Interscope for not giving up on promoting "Circa: Now", which is quite possibly the greatest album ever made! Most major labels would have stopped promoting an album that was over a year old and picked up from an indie label.

Well, as promised last issue here's what I could gather to be the 1993 releases of product coming

out of San Diego. Also here is a mini generic review of each product. This is by no means complete, and if I missed a release or two, please be sure to write a bitchy, hate filled letter to Flipside complaining about how I missed it. By the way, thanks to Kevin Shernell (Scheming Intelligentsia), Mark Waters (Golden Rod), and Laura (Cargo) for your help.

Legend:

'+' = this rocks!
'?' = haven't really heard this; don't have a clue
'!' = kicks my ass!!
'.' = I'll pass
'+' = I like it, but has production flaws or other problem(s)
'L' = really long CD (60+ minutes)
'~' = pretty trippy
'w' = weird
's' = listen while stoned
'd' = drink beer while listening
'*' = this is so good you don't need any chemicals to get into it
'p' = pop, in a very loose sense of the word
'f' = funky
'g' = strong guitars
'A' = punk rock (pretend this is an anarchy sign)
'o' = goofy
'k' = OK
'm' = metal, or kind of metal
'b' = ska

aMiniature: "Foreign Room" 7"; ++!pg; (Singfat Records, actually Restless) notes: check out their new record which should be out now. That fucking rules!!!

Boilermaker: "Mobile Home" 7"; ? (Golden Rod)

Buck O'Nine: 7"; ?bda; (Silver Girl)

Burning Hands: "I Have No God" 7"; ?md; (Red Eye)

Chune: "Burnt" CD; ?g; (Headhunter) sounds like Jehu

Contra Guerra: "Crystal Ball" 7"; ++!Agp*d (Headhunter)

Custom Floor: "Homeless" 7"; ?; (Golden Rod)

Cranial Vacancy: "Made Me Do It" cass; ?A (Amigo)

Creedle: "Half Man, Half Pie" CD; !++L~wsdpGao (Headhunter), 7"; ? (Headhunter)

Deadbolt: "Shrunken Head" CD; so~w+ (Headhunter)

Donald Wilson: "Fred the Snowman" 7"; ~ws (Scheming Intelligentsia)

Downs Family: same cass; ?ddd; (Drunken Sod)

Drip Tank: "Motherlode" 7"; !sdpgA+ (Standard Recordings)

Everready: "Getting Smarter" 7"; ?pdA (Silver Girl) Keith York is a dork!

Explicit Fate: same CASS; ?AmP (Red Eye)

Faux Pas: "Strive for Mediocracy" cass; ?wod; (Amigo)

Fern Trio: "Lo- Fi Slack Beat Phenomenon" cass; ?wd; (Scheming Intelligentsia)

Fishwife: "Ritalin" CD; +!wsdgAm; (Headhunter) actually came out end of Dec '92 or so; "First Time Caller" 7"; ?gd; (Golden Rod)

Fluf: "Wasting Seed" 10"; kgs+; limited to 1500 (Headhunter); "Man Gravy" CD; "Shooting Putty at the Moon" CA; ?gd (Headhunter); "Skyrocket" 7" picture disk; ?; (Headhunter) limited to 1500; "Sheela-na-gig"/

"Song in D" 7"; ? (Golden Rod) PJ Harvey and Overwelling Colorfast covers

Freak Show: "Distorted" CD; ?mAd; (Red Eye)

Ghetto Scheist: "Bong Team" cass; +mgd; (Sch. Int.)

Ghoulspeen: "Harley Was a Drag Queen" 7"; ?d; (Amigo)

Hate Head: "Overrun" CD; ?mg; (Red Eye)

Hair Theatre: "Freak Idol" LP; ?-; (101 W. Central Ave, ste B 177, Brea, CA 92621-3364)

Helicopter: same CD/12"; ?kgd (Headhunter) notes: CD has 6 trks, LP has 11, limited to 600 copies; as an example of how a certain former all ages club owner can be a cock, listen for a recorded answering machine message from him on this and keep in mind that the guy who was sick died later on; don!

Hemlock: "Gasoline" 7"; ? (Golden Rod)

Honey Glaze: same CD; Fkd; (Fresh Baked Recordings)
King Kill/33: "We Never Went to the Moon" 7"; ?d; (Vinyl Communications)

Lucy's Fur Coat: "Speed Queen" 7"; +- dm (Red Eye); db! 7"; ?m (Relativity); "Lucy" 7"; ? (Golden Rod) picture disk.

Meatwagon: "Pretty in Pink" CASS; Ad!+; (Red Eye)

Mountain Men: "Lacking" 7"; ?d; (Amigo)

Nephews: "The Heliocentric World of the Nephews" LP; ?~wgsA; (Amigo) hand screened cover

Night Soil Man: "Chief Left His Settlement" CD; L!gsdA (Vinyl Communications)

Powerdresser: LP; 7"; ksw

Praeder Willies: "Tarps Cheese Marriage" 7"; ?p (4643 50th St. San Diego, CA 92115)

Radio Wendy: "Mean Ether" 10"; !++dg (Sympathy); "Live at the Casbah" 7"; +- dg (Golden Rod); "Friday" 7"; !++gds (Standard) limited to 1000

Rocket from the Crypt: "All Systems Go" CD; !!!!!+ +++++sd***pgggA (Headhunter) most of the other singles are on here so I won't write them down due to space considerations; "Lies" 7"; +++- !!sd*gA (Speed Kills Magazine); "Call it a Clue" trk off "Compulsiv for Two" 7"; comp; gg+!!~sA; (Compulsiv)

Rust: 7"; ?; (Liquid Meat)

Skinbus: "Skinbus vs. the Deer Creature" 10"; wsoC (Amigo)

Trumans Water: "Godspeed the Static" 12"; +w~wwwss limited to 500, handmade covers; "Spasm Smash etc..." CD; L!!--~wwwssdd*Ago (Homestead); "Skyjacker" 7"; ?w~ (Sympathy); "10x My Face" 10"; ?w~ (Elemental Records)

Unleaded: 7"; ?; (Golden Rod)

Uncle Joe's Big 'Ol Driver: "Don't Go" 7"; ?!d+; (Scheming Intelligentsia)

Unwritten Law: "Blurr" 7"; ?d (Red Eye)

Wedgee: "The 100 Watt Turtle" cass; ?o; (Amigo)

Well Strung to Hang: "3 Days, 13 Hours and 46 minutes" 7"; !!!!!pgA (Bent Wreck Chords)

Splits:

Inch/Contra Guerra 7"; !++d*pg (Trademark)

aMiniature/Drip Tank 7"; !++d*pg (Trademark)

Cranial Vacancy/Faux Pas 7"; ?o; (Amigo)

Ghetto Schiest/Uncle Joe's Big 'Ol Driver 7"; d+!g; (Scheming Intelligentsia)

Heavy Vegetable/Powerdresser 7"; ?; (Golden Rod)

Various:

"Staring at the Sun II" CD; +- Ldspkp; (Blind Spot)

"Musica Del Diablo" CD; +!Lgsdg; (Headhunter) This is the one to get!

"Anti Racist Action Comp"; ?; (Vinyl Communications); Ghetto Schiest is on here, among others

Sorry for all the "P"s, but I've been too busy keeping car window repairsmen, Dow Stereo, homeless people, drug addicts, microbreweries and insurance companies in business to buy everything that comes out. Hope you enjoyed this.

Addresses:

Amigo: PO Box 720862, San Diego, CA 92172

Bent Wreck Chords/WSTH: 1742 Garnet #255, San Diego, CA 92109

Blind Spot: 4160 Bachman Pl, San Diego, CA 92103

Drunken Sod: PO Box 7783, San Diego, CA 92167

Elemental: 64 Mountgrove Road, London, N5 2LT, UK

Golden Rod: 4186-A Sorrento Valley Blvd, San Diego, CA 92121

Headhunter: 4901-906 Morena Blvd, San Diego, CA 92117-3432

Red Eye: PO Box 16717, San Diego, CA 92176

Scheming Intelligentsia: 3025 Plaza Blvd, National City, CA 91950

Silver Girl: PO Box 161024, San Diego, CA 92176

Sing Fat: 1616 Vista Del Mar Ave, Hollywood, CA 90028

Speed Kills Mag.: PO Box 14561, Chicago, IL 60614

Sympathy for the Record Industry: 4901 Virginia Ave, Long Beach, CA 90805

Trademark: PO Box 16224, San Diego, CA 92176

Vinyl Communications: PO Box 8623, Chula Vista, CA 92012

INLAND EMPIRE

Now, where the hell do I start? Things seem to really be taking off here in the good ol' I.E. definitely more venues and tons of bands popping up every minute and I must



Kiss The Clown - photo Sparkplug

say some good ones. Just saw some cool bands at the UCR Barn, still a cool place to go and I'm sure fun to play. The only lame thing about it is the bar is now out on the patio, where they just might stick a band out there to play. May I remind you though you must be 21 to stand out in the cold. (ha ha ha). Spiderworks really played an awesome set along with the Color Red who reminded me a tiny bit of Joe Wood (TSOL) meets Jim Morrison. I guess that would be good and bad depending how much you liked Joe Wood. Personally, if you ask me, Jack will always be TSOL. Anyways, the Barn is a cool place to play and see some great local acts along with maybe a "big band" of some kind. If you're into the cafe scene you'll like the Copasetic Cafe in down town



The Conditionz

San Bernardino. they have a big back room with a stage. a fine place for gigs and see some great bands like Kiss the Clown from Twin Peaks (not the series). If you ever liked the Toy Dolls or the Dickies you'll truly enjoy these guys. Karries vocals attracted Ce Ce Devill from the glam - qweens, Poison to try out for his new band.

even got to hang out at his Beverly Hills Mansion. Of coarse Karri bit his tongue and turned down the offer. I mean who wants a goddamn mansion anyway? The zine scene still hasn't changed in quite awhile. We're still conceiving Last Word and it's hanging in there, how? I don't know, but we just put our 6th issue and it seems to be doing very well. If you haven't heard of VooDoo Glow Skulls yet then you are very blind or deaf and dumb or maybe all of the above. They're definitely one of I.E.'s better Punk, Ska, Funk, etc. bands. You can see them almost any day of the week and we could probably guess they're paying the rent and speaking of rent, they also run and own Cheap Guy records in Riverside along with renting out practice space for something like \$6.00 an hour, a very good deal. For anything related to the VooDoo empire you can get a hold of Frank VooDoo at: (909) 688-3050 they can also set you up a place to play (who knows?). In the Berdoo area, we have another D.I.Y. place to play called "Club Underground" but I think they changed it to "Thunderground", wow! What originality. Ok, not a bad place to play but you might want to run your own sound if you don't want to sound like shit. Don't get me wrong, it's a cool place to play and they usually give you the freedom to run the show. The door fee is always dirt cheap too. Saw the Conditionz there. Great band! If you ever get a chance to see this Riverside band, you won't be disappointed.

The Stone Pony just started having shows again. Lots of "big" and local acts have played there. D.I. a n d Guttermouth just played there. I know Guttermouth isn't local but they do have a killer video but I don't think you'll be seeing that on M.T.V. (hopefully not). And again speaking of the Riverside area, you can find some cool D.I.Y. bands like, 454, S t i l l



The Color Red at the UCR Barn

Dreadfull, who are fun live, along with Old Nick, who reminded me a lot of Angry Samoans, and Falling Sickness who also impressed the hell out of me. I did forget to mention that Spankys closed down sometime ago and I seriously doubt anyone even gives a shit cause I sure don't (see ya Ezat!). For bands coming to the Inland Impire, I'll leave you numbers for you to contact for info. and booking your band. I did mention Franks VooDoo hotline. Copasetic Cafe - (909) 884-2296 Club Thunderground - (909) 788-7837 but you have to call at midnight cause I guess they get off work late. Stone Pony in Riverside isn't throwing shows as much as they used to but you can still give them a buzz. Last Word has just put out issue #6 with interviews w/ the Conditionz, Regi Mentle, the Offspring, Lag Wagon, Doug Moody and Motherfist. you can get these off our hands for \$1.00 and we'll even throw in some stickers. write Last Word c/o Ron Tidwell 4995 Alta Dr. San Bernardino, Ca. 92407. If I forgot to mention any zines, bands clubs, etc. please write and maybe I will mention it next time.by Ron Tidwell

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Good morning, may I help you? And may I have your customer number? Which credit card will you be using? And the number please? And which gift would you like to order? Would you like any salami with that?..? Oh, sorry, every time I sit in front of a computer lately I go into that spiel....it preys on my mind. Damn customer service! Can you imagine sitting at a desk talking to scores of strangers all day, and having to be nice to them? If you have the choice of working on a phone bank and being a "crusty", crust away, dude. Or become self employed, which is my plan.

As I have no major sporting information to reveal this time, I will tell you that **Bad Religion** (who, incidentally, is featured on the brand new Flipside Video #1 and in an interview herein this mag) took their roadshow to the Warfield 10/20 and pretty much filled the place. Missed the other major attractions such as **Green Day**, oops, 'coz I run on rasta time I guess. Anyway BR played a good selection of old and new and Hetson jumped about 10 feet now and then, dude shoulda gone for the NBA instead of punkrock, and singer Greg did not act in any way as a rock star, in fact he's kinda ungainly up there but the 'ol pipes still come accross clear and strong. A great show and lotsa sweaty younguns down there, with Dennis and Orlando on the ramparts. Also in attendance were Mike Lavella and the ever glamorous Sunny, plus Jerry and Antoine. Afterwards we repaired to the exclusive Warfield bowels for band beer. When the backstage crew became menacing it was off to Chinatown where I showed Hetson, Kim, Jay, the road manager, and others the wonders of Sam Wo, the best cheapest Chinese food in SF.

Speaking of LA-type punks, Jeanie & Kenny had the good taste to get married Halloween and had their reception at South Beach Billiards, with a tasteful combo and free beer and miles of pool tables. And who did we see but Brandon from **Dr. No?** And his lovely wife. Seems like everyone has lovely wives these days. Don't you guys know the old **Olympics** song, which goes:

"If you want to be happy for the rest of your life, never make a pretty woman your wife.

So from my personal point of view, get an ugly girl to marry you."

Them's words of wisdom. And girls, the same goes for you and us **UGLY GUYS!** And I'm available!

Major confusion on Dec. 2 what with **Buzzcocks** at the Trocadero, **MCM & The Monster** at the Paradise, and **Firehose** at Slim's. And me without a plugged nickel. So Mike Watt calls me up (after I faxed him) and sez come on down, I get there and I'm not on the list, which leads to some heated words. Finally I walk in like I belong and the guy stamps my hand. 'Hose had nearly a packed house despite the competition and played a ripping set despite Watt being majorly sick with flu. Just excellent. And the fans adored them. Haven't seen the guys in two or three years and forgot just how damn good they are. As soon as I get some money I'm gonna buy all their stuff, so please buy our videos! And yes, we will have some great **Minutemen** stuff on an upcoming release.

A mind-blowing gig at the venerable Morty's in North Beach on 12/4 as a benefit for our friend Laura, who has recovered very well from her motorcycle accident. It's a hard lesson to learn, and I'll let you folks in on it: Don't wear shorty helmets! Get a full face and don't worry about whether you look cool or not. Anyway, although Jerry and Antoine were intent on seeing the **Monomen** at the Purple Onion, and after a fruitless attempt at inviting Jello Biafra inside, I went in and, yes, PAID since it's for Laura. On

Backstage **BAD RELIGION** Groupies: Sunny, Jerry, Ultra Antoine, Mike "Gearhead" Lavella



stage was **Shine**, a talented bunch of young Aerosmith types. I'd missed the earlier bands. Next up was the sexual **Stone Fox!** I chortled when both Dano and Dave Chavez told me they were still virgins, still un-fucked. I mean, why waste your quarters at the Lusty Lady across the street? Those girls can't play a lick! But our babes were cookin' tonight, man, and all the burly bikers in attendance were looking bug-eyed, totally oblivious to the mamas they came with. When **Stone Fox** plays, no man can think of anything else. Well, I can't.

Next up was **Motherlode**, and once again it dawned on me that I was seeing a band that is gonna be damn big, and I don't mean corpulence. I'll be able to say I saw them play in an old dive in North Beach. Definitely a tasteful finale for the diverse crowd in attendance. But wait there's more! After a mighty set they invite the members of the **Jackson Saints**, all of whom either played earlier or were in attendance, to come up and play! So then it really got wild! Although a bit rough, having been defunct for most of the year, the Saints played a bunch of their best tunes and had the crowd screaming for more. Absolutely one of the greatest evenings of '93 for me.

Last but not least, I saw Tim "Hoverdrum" North's new band, **Sleepwalker**, at the Show & Tell Gallery on 12/11. The name is apt as the group tends to be sombre, moody, and atmospheric, fronted by Tim's lovely wife (another one!). Besides the debut of the band, an interesting footnote on the evening was the presence of three of the original members of **Dow Jones & the Industrials!** That's Tim plus Chris Clark and Greg Horn, minus Brad Science. For those of you who weren't able to attend any of those frenzied affairs in West Lafayette or at the Heron Art School in Indianapolis or one of our little hole-in-the-wall clubs, Dow Jones were Indiana's answer to **Devo**, more or less. And damn good. So that's your punk/new wave trivia item for this issue.

And we must also add a sad note: Alvin Johnson-Froines, a Native American and staunch punk rocker, passed away November 22 in Reno. Alvin was lately the singer in **Show Of Force**. Everyone who knew him will remember him as a genuinely nice, friendly guy, always smiling and ready to help his friends and his scene. He was instrumental in organizing all-ages gigs at the reservation in Reno (including the gig with **DOA** that I mentioned in issue #82). A lot of bands from all over got to know Alvin when they passed through Reno. Alvin's cancer was incompetently misdiagnosed by a BIA clinic that probably doesn't give a damn about Indians. Their mistake is a great tragedy for the kids in Reno and the punk scene in general. ...by Gary X. Indiana

Jay From **BAD RELIGION** And Someone... photos by Gary X. Indiana



"Strong basslines, crunchy guitar with a twist and upbeat drumming make this a band not to be missed."

- Kerry, **STROBE**

"My fav LA punk band."

- Michelle, **FLIPSIDE**

"All-round awesome sounds..."

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"I really like this band...well-written songs that stick like glue."

- Thom, **FLIPSIDE**



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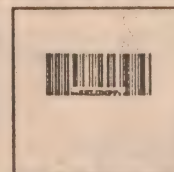
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NORTHERNNOISE

I saw the JIM ROSE CIRCUS SIDESHOW last night and nothing will ever be the same. The show totally blew me away. It was funny, gross, and amazing all at the same time. After seeing that show, anything else I see from now on whether it be a band or performance, it's gonna suck because I will be comparing it to the JIM ROSE CIRCUS SIDESHOW!!! They're on tour right now, so I highly suggest you check it out if they roll through your area. They had everything from lubricating condoms via nostrils to the wonderful Torture King's electrifying performance to a man who can hang weights from his pierced penis! Words really cannot describe the awesomeness of this show. They have a videotape of their show out, also. I haven't seen the tape, but it's probably good, too, but nothing compares to seeing it live!!

Got the new issue of the PROBE and it did not disappoint. Issue #3 had an advice column from none other than LISA SUCKDOG, ALL YOU CAN EAT's Japan tour diary (yes, they really did go!), mini-interviews with some

local and no-so-local indie labels, plus the nudie pics we've come to love and expect from this fine zine. I really like the Probe because it's original and the content is entertaining. Ah, the zine that has it all! Oh yeah, this issue comes with a double 7", too! It has ALL YOU CAN EAT, FUCKBOYZ, LEGENDARY LUNCH, LIQUID COURAGE, LURCH, and YOUR MOTHER. Check it out cheapo! Address: The Probe c/o Aaron Muentz/ P.O. Box 5068/ Pleasanton, CA 94566. Another thing, Aaron books at a bar called Hap's in Pleasanton where Wednesday night punk happenings have been going on. Call (510)278-9946 if you're interested.

In other zine news, GENETIC DISORDER is pretty cool, too. It's newsprint so it gets all over (a pet peeve of mine) but issue #8 has an interview with SCHLONG and the ANTI-HEROES, a how-to article on dealing with record store employees, along with the usual zine stuff like reviews, etc. It's free in southern California and only 75 cents through the mail! Address: P.O. Box 151362/ San

Diego, CA 92175.

The fabulous FUCKBOYZ have broken up which sucks. ALL YOU CAN EAT is touring with NOFX in Japan. SIREN are a new band from Santa Rosa who combine ex-members of ENGAGE and TWINE. They 'sound like Dag Nasty' according to Jeff. Sounds good to me. "Straight Outta Concord" on Six Weeks Records is being pressed right now. It has ANAL MUCUS, TOTAL FUCKED, and THE ABORTED among others.

I went to the Phoenix Theatre in Metaluma last week to see NO MEANS NO. I didn't catch the first band because I was drinking with friends. We went in hoping that VICTIM'S FAMILY would be over so we could catch the main event, but they played for so fucking long I couldn't believe it. They always do. They're one of those bands that you love or hate. Most of the people at the show loved them, but I've never been able to get into them. Saying that is probably going to get me ex-communicated out of Sonoma County, but oh well. NO MEANS NO were disappointing.

Well, I think I'm going to go kill my roommate, so until next time, send free stuff!

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13 HOLLOW

"Bound" 7"

Painfully slow tortured sludge metal with vocals so deep throated it's almost impossible to believe they come from a person with much more estrogen than testosterone. Could have been a little more offbeat but none the less a pretty heavy sounding purple wax offering from the label run by Kevin of Brutal Truth. - Pookie

(Kichigai 70A Greenwich Ave., New York NY 10011)

23 TILL

"Noud" CD

Them Swedes have been known to crank out either intense and grinding thrash or melodic and upbeat pop-punk... This falls in the latter category. Their material leans more on a '77 style sound of pop, but given an extra edge with the rough vocals and a buzz in their guitars. - Katz

(Beat Butchers, Kungsholmsstrand 141, 112 48 Stockholm, Sweden)

A CERTAIN RATIO

"Up In Downsville" CD

A Certain Ratio came around at the same time Joy Division were making a name for Factory Records in Manchester, and released many LPs on that label until in 1988 they were signed to A&M. After two relatively unsuccessful albums, they were dropped, and have since moved to Robsrecords, a label run by New Order manager Rob Gretton. This is their first album for this label, and although about a year old, I finally came across a copy at less than staggering price. ACR have always been on the cutting edge of dance music, in their early years mixing funk with post-punk attitude and style. After many phases, including smooth pop, they found their current sound during the Manchester explosion of 89, a sound they were partially responsible for creating! On this album, they mix the soul-diva vocals of Denise Johnson with their own unique brand of funk inspired dance music. Unless your tastes run to this sort of music, I would suggest skipping this, but if you're adventurous and like truly inspired dance music, then ACR are deserving of a listen, just as they have been deserving of the success that has for the last 15 years escaped them.-Royce

(Robsrecords. ACR PO Box 98, Manchester M60 4DP, England)

ADICKDID

"Adickdid" CD

Unfortunately, this is a posthumous release (meaning that the band recently broke up for you uninformed fans). The 'last gasp', so to speak, from what I thought would be a worthy successor to bands such as Calamity Jane. It's quite a good release and is packaged in a small

black paper bag with spray-painted stencils of the bands' name on the cover. The city of Portland in the state of Oregon has given birth to some amazing bands - it's just too bad that Adickdid had to be one of its victims. A very strong album for people with no biases. - Cake (Imp Records, POB. 34, Portland, OR. 97207)

ALIEN SEX FIEND

"Altered States of America" CD

Did you know these 80's goth-rockers were still kicking? It appears they've never let up, with a string of about 15 releases over the last decade. Live cuts from a '92 tour. Strong start with the guitar driven, Crampy, "Wild Women." Much of the rest is dated concept-oriented synth noodling, which won't disappoint those who find drum machines and samples more fun than human contact. May the force be with you, man.- Martin McMartin

(Futurist, 8 Green St., NY, NY, 10013)

ALTERNATIVE TV

"Live 1978" CD

Bands from the 1976-1978 English Punk Movement are big turn-ons for me. This album came as a surprise to me only because it was released in 1993 and not in '78. Edited by John Henderson of Feel Good All Over Records and Steve Albini, it brings together eleven live songs from this seminal and vastly important band. In fact, Mark Perry (singer, guitarist) put out the first punk rock fanzine ("Sniffin' Glue") and inspired Al Flipside to start what you now hold in your hands. On this release, you've got live, distorted and paper scratched to death but wonderful versions of "Love Lies Limp," "Still Life," "Fellow Sufferer" and the insanity-riddled to death audience participation version of "Splitting In Two." You must own this. - Cake

(Feel Good All Over, POB. 148428, Chicago, IL. 60614)

AMINIATURE

"Depth Five Rate Six" adv cass

There have been a few reviews in various fanzines comparing aMiniature to early Replacements, but to be frank, I just don't see it. Melodic, yes. Powerful, yes. Guitar heavy, yes. To me aMiniature just sound like aMiniature, and this being their sophomore release, they have improved leaps and bounds over their previous CD, "Plexiwatt". This album is just MORE! More melody. More guitars. More songs. More catchy. More punk. More quality. And more power. A punk release, but not a wimpy, whiney, pop punk release. This has balls. Ah, just get it. One of those albums you'll listen to 5 times in a weekend and not get tired of it. -- Ted (Restless)

ANAL CUNT

"Breaking the Law" 7" EP

This is a live 7" which documents two of their least favorite gigs in this band's history. Side one starts off with a minor fiasco in Frisco, where they barely got to play for one minute before some limp veggie-muncher put a stop to the show, landing their singer in jail. Maybe them Frisco veggie-munchers should stick to them tame and lame Subpuke bands like Nirvana, or something. The band fares a bit better on the other side, which was from a bar gig in Braintree, Mass., at least they got to play for more than a minute. Their set at this gig was cut short due to a small melee erupting when the bar tried to stop their set, but the bar owner was set straight when he was convinced with the aid of blunt force trauma to the head. Besides the screaming, noise of the band, you will also get to hear some screaming from the useless fucks who tried (but failed, painfully...) to stop an unstoppable force. Bow to the power of Anal Cunt....stomp all lame idiots! Let loose the rage! Limited to 200 copies. Great cover shot of the singer about to chuck a chair at somebody. Noise. - Katz (No address)

ANUS THE MENACE

"Number Two" CD

Ahhh... the long form return of the master of bizarre songwriting - Johnny Anus and band. Their second album is a throwback to the good 'ol days of punk rock with lots of melody and 'how did he do that' guitar chords that will leave the listener breathless. Investigate with great muster the message behind "Ghostdriver 11:13" and see if you don't experience a couple of... well... strange occurrences. Interspersed inbetween cuts on the album are the teachings and writings of both Eric Brown and Elizabeth Herndon which are as disturbed and brilliant as they are surreal and dizzying. I'd say that Anus The Menace could have their own talk show before the end of the decade. - Cake (Flipside Records, POB. 60790, Pasadena, CA. 91116)

ARCHERS OF LOAF

"Icky Mettle" CD

A copycat band: Dinosaur Jr. meets Pavement. What else can I say? Even the packaging looks like a Pavement record. - Cake (Alias Records, 2815 West Olive Avenue, Burbank, CA. 91505)

BABYLAND

"Stomach"/"Pink Frost" 7"

Babyland make intense, charged industrial music that, unlike most of the genre, doesn't bore me to tears. This is probably because, unlike most of those making this type of music, Babyland have a very good

grasp of song dynamics and a pop sensibility the others lack. This is obvious in their choice of covering the Chills' "Pink Frost", definitely putting it through the Babyland machinery, but without ruining the feel of the song. Excellent, I can't wait for a new LP.-Royce (Flipside)

BACK OF DAVE

"Dirty Boy" 3-song 7"

Relentlessly pouncing songs that, although long, do not drag... they BUILD. Fun as fuck to zone out on. If this band makes it to the west coast, I'll be there - even if they play Jabberjaw. Send all subsequent releases to my attention for an almost guaranteed good review, okay? - Thom

(Better Days, 1591 Bardstown Road, Louisville, KY 40205)

BAD BRAINS

"Rise" CD

Why bother? Why not just FALL. It's time to give it up, guys. - Cake (Sony Records)

BENT SCEPTERS

7"

This sleeve musta looked "garage-y" enough for a staffer to automatically toss it in my box, 'cause not many around here have it in their cold-hearts to find redeeming qualities in this often hokey (I admit it!) retro genre. All I know is when it works, it fuckin' works, and much better than whatever beat on an oil can shit that's hip this month. Unfortunately, this doesn't cut the mustard and is more generic fodder for the detractors. Standard 80's middle America bar-rock on "She Freak" is for the most part void of the cool influences they site in their flyer except for a toothless guitar solo near the end. On "The Curse" they trot out the farfisa organ and Byrds-y back up vocals to no avail. Skip it, Skippy.- Martin McMartin (Prescription Records/POB 3194, Iowa City, IA, 52244)

BEST KISSERS IN THE WORLD

"Been There" CD

Rounding out with their first ever album (after two E.P.'s), Best Kissers In The World show off to everyone that powerpop is not dead. At times Grand comes off singing like good 'ol Robin Zander and at other times like Alex Chilton (Box Tops/Big Star) and fills us up with melancholy songs of hope, sadness and more hope - just like the powerpop bands of yore [20/20, The Records]. Martin, I think that you'll like this, too. Great cuts include: "She Won't Get Under Me Till I Get Over You," "Waltzing," "Bitch Can't Sing" and "Bad About The Fact." Whatever happened to Cheap Trick? - Cake (MCA)

BIG STAR

"Columbia Live at Missouri University 4/25/93" CD

What's with all these old farts doing reunion shows, you say? Especially...Big Star? No, there's no tour or box set release or even a reissue to go along with this (unless you count the two CD's on Rykodisc from 1992), but a sweet memory of Big Star (Chilton & Stephen) and the two members of the Posies (Ken Stringfellow & Jon Auer) who, on a whim, played a set of old Big Star numbers (and a Chris Bell original) for a local college radio station. Like the Velvet Underground live set, "Columbia" is a worthy testament and finale to Big Star's three brilliant, but unknown albums. Listen to "September Gurls" to hear what Tom Petty and the Bangles (who covered the song in 1984) tried to do. Go ahead and cry... it's alright! - Cake (Zoo/BMG)

BIKINI KILL

"Pussy Whipped" CD

Fuck, you don't know how badly I wanted to slag this. Not because of their ideas or beliefs, but the way they go about spreading them with their shitty attitudes, like going around at shows saying "ALL men are rapists!", which in my eyes seem to be doing them more harm than good. Well, this is my first experience really listening to Bikini Kill and what they have to say with their music. I heard the CD, read the lyrics, and there really just isn't anything that is bad on here, musically or lyrically. Nothing worse than any "guy" band has wrote or sung about, and reading the lyric sheet I'd have to say this band is right on. Musically, they sound like the Red Aunts, and lyrically they're just fighting back against any guy who has the "that bitch lied and cheated on me and fucked every guy in town" attitude, only I feel that Bikini Kill had more of a right to feel threatened and angry. Not bad for three girls and a rapist, not bad at all. - Ted (Kill Rock Stars)

BILLY CHILDISH AND THE BLACKHANDS

"Chatham Jack/Fine and Mellow" 7"

An alternate take of "Chatham Jack" and a Billie Holiday song on the B-side. As usual, Mr. Childish is brilliant. I have so much respect for everything this guy does. One of the most prolific artists I have ever heard of - over 50 albums to date, and I swear it seems like a 7" a week! - Thom (Damaged Goods, P.O. Box 671, London E17 6NF)

BLUE HUMANS

"To Higher Time" 7"

Basically two guitarists, one in each channel, jacking off their equipment... backed by a drummer that just learned what a "roll" is. Fairly pointless, in my humble opinion. - Thom (New Alliance Records, P.O. Box 1389, Lawndale, CA 90260)

BOBSLED

"Green tape"

Bobsled are basically ex-Bulimia Banquet

members carrying on where they left off, but with all the vigor of a brand new relationship. So far they haven't kicked my ass live, but I think they've got it in them. This five song tape shows them as quite the power trio with a thundering rhythm section hammering away between the buzzing guitar. Julia Bell's naturally twisted voice contrasts sharply with the rhythmic grind, just like you've come to expect from Bulimia Banquet (but somehow they lost the ability to write songs like these!). So anyway, this tape really is good, with enough variety and twists to really stand out. - Al

(POB 2852, Los Angeles CA 90078)

BOO RADLEYS

"Giant Steps" CD

The second LP by the Boos and a great all around pop record with some not so typical elements to it. First off, they've gotten very into the dub field, with the rhythms and especially bass, meshing incredibly well with their My Bloody Valentine influenced guitar sound, and their sweetly smooth vocals. Many songs even incorporate some orchestral bits, making for a very full and dynamic sound, which is what was missing from much of the first album. Not that there isn't some filler, such as the poorly conceived "Rodney King". But overall, an especially interesting and enthralling pop record. And it's got a good beat and you can dance to it, too!-Royce

(Creation/dist. in US by Columbia)

BOREDOMS

"Pop Tatari" CD

Boredoms are the be all to the end all. They are the beginning and the end of rock and roll. In what the Sex Pistols tried to do when they formed in late 1975 (which was to 'destroy rock and roll' as Johnny Rotten exclaimed in 1977), Boredoms have achieved, to a brilliant degree, confusion. Boredoms are a 21st century rock band (try 2032 for measure) from Japan who were actually teleported from a 5th dimensional experiment gone haywire. Boredoms don't have an explanation as to why they exist, they just realize that reality is nothing more than a bunch of jumbled images of politicians, crime and hate or of people trying to make sense of the world and their own existence through bowing down to a 'God' or clapping one's hands together in hopes that they will not suffer an obvious fate known as 'death.' Yes, Boredoms are why we are in such a confusing state of existence. Having a consciousness (an understanding or knowledge of one's own existence) proves to us how feeble most of the cattle and sheep-like population actually are. Boredoms realize this and will try to change you for the better. Boredoms are the Can that Led Zeppelin never was; the Sex Pistols that Pearl Jam will never be; the Germs that Nirvana have turned out to be; and the Butthole Surfers that Grand Funk Railroad could have turned into if they weren't so fucking stupid and patriotic. Yes, Boredoms are the result of an overabundance of being under the influence of DMT while dressed like John Shaft and being abducted by the



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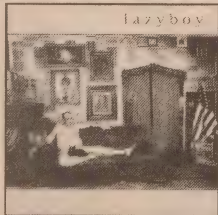
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Greys and listening to a mutated live Don Ho record from 1973. The conclusion...How could one explain this album? - Cake (Warner Bros.)

BRAINIAC

"Smack Bunny Baby" CD

This is one of the year's best albums. New Wave, Sonic Youth and early Pixies are what dreams are made of...according to Brainiac, the aptly named powerhouse band from Dayton, Ohio. I saw these guys live recently (with Jesus Lizard and Girls Against Boys) and they literally blew me away. Songs such as "I, Fuzzbot," "Smack Bunny Baby," "Cultural Zero" and "Draag" showcase that with great talent and billions of influences comes some incredible originality. The insane moog synth/vocals that Timmy plays (on "Draag") leaves me completely spellbound. Brainiac will be huge - possibly massive - on their own terms. Did you get high, Michelle? - Cake (Grass Records/Dutch East)

BROTHER EYE

"Soapdish Antennae" CD

I can't remember the name of some of those forgettable jangly bands on Homestead back in the mid 80's or so. You know, the ones that pranced all over local college charts soundin' like Michael Stipe with a wild hair up his ass, but somehow didn't exactly set the world on fire? The same ones that sit around now and wish that sleepy hippie guy in Dinosaur Jr. would return their calls from his friggin' limo. Brother Eye sounds like some of those bands.- Martin McMartin (Futurist, 6 Greene St, NY, NY 10013)

BLOODLOSS

"In-a-gadda-da-change" CD

Stripped-down beatnik grooves with a gravel-throated singer who must munch on Camel No Filters for kicks. A perfect soundtrack for a flick where Tom Waits steps outside with Johnny Rivers (ask somebody, ok?) "to settle this like a man." Is that really the Mark Arm (of Mudhoney) playing synthesizer and harmonica on this or is that a joke? Gee, I guess grunge really is dead. Funny how these hairy indie rock saviors get back to pure, rootsy R&B garage roots once their music gets co-opted and becomes flavor of the month K-Mart fashion. Some of us never left. Good record though.
- Martin McMartin (Sympathy)

BRYAN GLANCY & TOO MANY FOXES

"Start"/"Empty Vessels" 7"

Songwriting craft is seriously lacking in much pop music these days, which is why it's so good to hear someone who still pays attention to the strength of their songs. Bryan Glancy, who is also a member of ex-Chameleon Mark Burgess's new band, really shines here with his own band. "Start" is a bouncy tune with odd delivery that catches the ear and doesn't let go. The song deals with those everyday things that affect us all. "Empty Vessels" is more melancholy, sung in Bryan's warm, earthy voice. It's not "like" anything else,

it's just good music.-Royce (Jinx Records 2103 Kristi Lane, Santa Ana, CA 92701)

BUFFALO TOM

"Big Red Letter Day" CD

Buffalo Tom know what three-piece power pop is all about. They mesh it with some good, loud rock influenced by Neil Young, Replacements, Dinosaur and whatever else is going through their heads, and coming up with music with true feeling. You can hear the suffering in Bill Janovitz's gravelly croon on the slower "I'm Allowed," and really sink your teeth into the quicker numbers when they catch that certain groove that Buffalo Tom pull out so easily. They've been getting a little more roots-oriented with each successive album, which normally would annoy me, but they just write such great SONGS that I can't help but like it. Screw the tags, like 'college rock' and 'alternative', this is just excellent music.-Royce (Beggars Banquet)

BULGE

"L.O.A.D." 3- song 7"

Reminds me an awful lot of INTENSE MUTATION. 3 songs about anal sex, Ron Jeremy, and "weed whores." Interesting for about one play, then it's time to move on. Sounds very little like the "Legalize Murder" 7" they did with GG Allin- this is much more juvenile. - Thom (Fudgeworthy Records, 8 Stevin Drive, Woburn, MA 01801)

BUM

"Wanna Smash Sensation" CD

Bum are the lonely sixteen year old kids stuck in their rooms with their scratchy new wave L.A. records playing on an old beat-up Soundesign 'all in one' stereo system that cost \$99 at the local K-Mart and which included a working 8-track tape player/recorder. Well, the kids purchased the Redd Kross catalog, along with a 49 cent copy of the Records' first album (you know, the one with the classic power-pop hit "Starry Eyes") could have sworn that this was Vince Neil of Motley Crue's first band. For your childhood dreams listen to Bum. - Cake (Popluma, P.O.B. 95364, Seattle, WA. 98145)

BURNING SENSATIONS

"Cuzima" 7"

Well kids, it's official! The seven inch is now the demo tape of the '90s and no longer a really cool thing a band can put out 2 of their best songs on so you can play them over and over again. The average quality of what people are putting out on this format has rapidly gone to hell in the past year or so and this is no exception. -- Ted (The Burning Sensations, PO Box 3808, Pinedale CA, 93650-3808)

BUTTHOLE SURFERS

"From The Lips Of Death" 7 inch

A bootleg single with "I Hate My Job" and "100 Million" that are compilation only cuts from 1983- 1984. Prime punk rock era Buttholes stuff. Always great. - Cake (No Address...but I know who you are!)

BUZZCOCKS

"Trade Test Transmissions" CD

Oh my god, it's a new Buzzcocks CD! Well, well, well! According to some info I scammed, they are newly reformed (rather than re-union or rehash) with the orig's Pete Shelley and Steve Diggle and this is a collection of old and new stuff (is the old stuff previously unreleased?). Altho I am a Buzzcocks fan owning all the singles and the first three albums, I can't tell you which are the old songs, but no matter. This is fucking excellent stuff! The first four songs knocked my socks off: "Do it", "Innocent", "TTT", and "Isolation", with "Innocent" being my pick, here. Really all the songs are great; this is an essential buy for any fan of Buzzcocks or pop for that matter. - Michele
Essential/Caroline Records

BUZZCOCKS

"Trade Test Transmissions" CD

The Buzzcocks impress me by being one of the few bands to pull off a reunion and being able to continue where they left off (and they left off being great, not sucking like most bands that call it quits!) So, yes, this release is chock full of great pop punk sounds, leaning more towards full on guitar attack (but not in a metal sense) just wonder chaos full of flanges and phase shifting. I can see where this strikes a chord with me, I swore by the Buzzcocks for so many years, it is indeed a joy to spin. But, gee, my tastes have changed a bit over the last 15 years and I am no longer such a big pop fan so I can't say I'm literally jumping up and down about this. But, this a very welcome release. - Al
(Caroline)

CAPTAIN SENSIBLE

"The Universe Of Geoffrey Brown" CD

As Peter Townsend's "Psychoderelict" was his dialogue/ music/ stage concept album, so is the good captain's newest album. This is a concept piece about a friend (?) of the Captain's (fictitious prehaps) who discovers an ancient radio transmission from a dying alien civilization. It's a good, well-thought-out and humorous story and is done almost in a progressive rock style at times (think Groundhogs on this one). Just listen to the good doctor jam on "A Trip To Cornwall." There is a message in these digital tracks - Destruction is upon us if we don't change our apathetic ways. As far away from the Damned as one can get. Remember - the good Captain once put out a single on Crass Records. - Cake
(Humbug, POB. 2903, London N1 3NL England)

CATHEDRAL

"Echos of Dirges from the Nave" LP

This recently rising monster machine, fronted by ex-Napalm death Lee Dorrian, slogs forth five extremely painful wall of sludge. Imagine the agony of ten minute songs. Grinding dirges of death. This ranks up there with the noise generated by Grief or Eyehategod. Lots of pain. - Katz
(M.M. Records, Apdo. 17- 808, C.P. 11410, Mexico D.F., Mexico)

CAUSTIC RESIN

"Body Love Body Hate" CD

A deranged love/hate fest of unrestrained nonsense. Caustic Resin are so fucked up that not making sense is like an addiction to them. The fine line between hip-piedom and punk rock. "Spinedog - Re" is the element of the moment. - Cake
(C/Z Records, 1407 E. Madison, #41, Seattle, WA. 98122)

CELL

"Stratosphere"/"So Cool" 7 inch

Import single from these New Jersey rock stars. The B- side is a previously unreleased track. It's got a killer sleeve, so it would be in your best interest to grab this now. - Cake
(Radiation Records APDO.1427, 48080 Bilbao, Spain)

CHESTERFIELDS

"Kettle" CD

The Chesterfields were a band that were part of the obscure Subway Organisation, and this is a compilation of an album and some other stuff, twenty tunes total. It's very 'shambling', if you will. Very much Josef K influenced, especially in the guitar and vocal delivery. This is a really cool album, although since it dates from 86 and 87, and was heavily influenced by an early 80's sound, it does seem a bit dated. I, however, can't get enough of this sort of thing, so I think it's great!-Royce
(Vinyl Japan 281 Camden High Street, London NW1 7BX, England)

CHRISTIAN DEATH

"Iconologia" CD

Good sound quality and performance on this live show recorded at Patriotic Hall, L.A. about half a year ago with pretty much the original line-up. With only a few decent new tunes and the bulk of this being very old stuff it makes me very dubious of the whole process. Like the several other non-essential Christian Death releases as of late, they lead me to believe Rozz should stick to his Shadow Project. - Pookie
(Triple X)

CITIZEN FISH

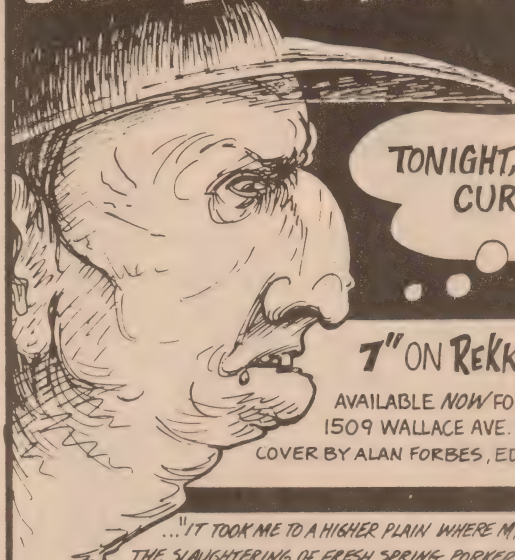
"Live Fish" L.P.

What we have here is a thirteen song live album which was recorded at gigs in Germany. The song quality is quite good, and the musicianship is tight, as always. You should already know what they sound like, but for those who are clueless, they play their brand of ska-punk. - Katz
(Red Possetten Records, D- 91341 Rottenbach, Buchenring 33, Germany/ Bluurg Records, 2 Victoria Terrace, Melksham, Wiltshire SN12 6NA, U.K.)

CLASH

"Super Black Market Clash" Triple 10 inch
Exquisitively packaged reissue of a 10 inch first issued in 1980 and includes lots of unreleased goodies (including B- sides from early singles, 12 inch mixes and other stuff not found on last year's ON BROADWAY box set) from 1977 to 1982. The last Clash album, CUT THE CRAP, is missing as if it had never existed, but at least we get to listen to some prime Clash

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Cake
(Sony/Legacy Records)

COLD WATER FLAT

"Listen." CD

One of many albums to come out on the new Sonic Bubblegum label, this one by a Boston band who is rather similar to a certain other Boston band by the name of Buffalo Tom. No surprise, since it's the brother of Bill Janovitz, Paul. And it's a three-piece that takes roughly the same approach and covers the same musical territory. But don't dismiss it just yet. Whereas Buffalo Tom have decided to follow a more roots-oriented path, Cold Water Flat are ready to be a little gutsier and, mainly, louder, taking a few more chances and coming up with an album that can get a little adrenalin pumping. Now, granted, I can't tell the brothers apart, even when Bill guests on one song, but so what? It still rocks.-Royce
(Sonic Bubblegum PO Box 35504, Brighton MA 02135)

CONFLICT

"These Colours Don't Run"/"Climbing the Stairs" 7"

After laying low for the past few years they've come back with both fists swinging, even with only two original members remaining. "Colours.." pounds unrelentless with it's manic pace and jumpy rhythm. It stands up to par with their thrash of years past. Mucho aggro unleashed. The flipside diverges from the norm and is more of a ska-rock tune. The lyrics lighten- up from their words in the past and deals more with personal politics. There is also a new album in the works. It has been a long time, hasn't it? -Katz
(Mortarhate Records, POB 448, London SE9, U.K.)

CONFLICT

"Employing All Means Necessary!" CD

This band was way fucking cool cuz they meant every anarchist slogan they spewed. They proved this by backing all of their words up with direct physical action. They failed in their ultimate goal of over throwing the government and disbanded long ago leaving us with this best of disc. Listen to "The Ungovernable Force", tell me it's not one of the greatest punkest tunes ever, and I'll write you off as an establishment lovin' pig. - Pookie
(Cleopatra 8276 S. Sepulveda #D- 82, Los Angeles CA 90045)

CRABS

"Dreamboat" 7"

I couldn't help but be surprised by the catchiness of this record upon first listen, but when I discovered that it was only a two- piece making this rather full sound, I was even more impressed. These songs have a nice edge with the distorted yet melodic guitar and fast drumming backing the forlorn-sounding singing. Four very enjoyable songs that any fan of bands like Spinanes, who I'm sure they get compared to, would do well to seek out.- Royce
(K/Knw Yr Own Box 7154, Olympia WA 98507)

CURVE

"Cuckoo" CD

I just loved the last CD (the one I kept seeing in the used bins; there's no accounting for taste) and so I just couldn't wait to hear this. Yikes! What's is it?! It's certainly unexpected. My god, its experimental; yes, that awful word which usually implies falling asleep while listening. Curve fans beware this is new territory here. Experiments are in textures, instruments, and sounds; a lot slower and less rockin', kind of like Siouxsie's Peek- A- Boo stuff. Personally I prefer their old sound to this. Some songs I don't much care for at all, but the first track "Missing Link" rocks hard, and for the experimental stuff, I like "Superblaster", and "Unreadable Communication". Some Curve fans are going to like it and other Curve fans are going to hate it; You'll just have to check it out for yourself, but my guess is they'll loose a lot of fans with this release. - Michele
(Anxious Records/Charisma Records America, Inc.)

D.O.A.

"The Only Thing Green" 7"

This long- time Vancouver punk band rushes into the studio to quickly get out a benefit single for the support against the mass clear- cutting of the old- growth forest land of Clayoquot Sound, on Vancouver Island. The title track rocks out the way they've always been doing and a Johnny Cash cover graces the flipside with Joey snarling away. I wonder how many of the covers have a printing error on the inside. - Katz
(Alternative Tentacles)

DEAD TREE

4- song 7"

Just because a band can play fast doesn't meanthat they are any good. Case in point: Dead Tree. Vocals sound like a bunch of cats in an alley wailing away- but oh so much worse. Songs are so dumb.... leads are cheesy and cliché. Whole mix sounds thin. I never woulda pictured this band on Theologian, that's for sure! Excedrin didn't even help me through this one, kids. - Thom
(Theologian Records, 120 Pier Avenue, Hermosa Beach, CA 90254)

DIE HAUT

"Head On" CD

Lordy, lordy, lordy...Out of the mists of nothingness pops up this CD by Die Haut (a primarily instrumental band from Germany who are posed on the cover next to a BMW wearing nice "I- only- wear- them- at- lawsuit- trials" suits.) who kindly asked some of their friends to sing on this album. Participating are Kim Gordon, Lydia Lunch, Blixa Bargeld, Jeffrey Lee Pierce, Kid Congo Powers, Anita Lane and Deborah Harry (with her best vocal performance since the fall of Blondie[remember THE HUNTER? Egads!]) on the song "Don't Cross My Mind." The Weirdest part of the album is that they cover an old Peggy Lee song "Johnny Guitar." A great album. - Cake
(Triple X, POB. 862529, L.A., CA. 90086-2529)



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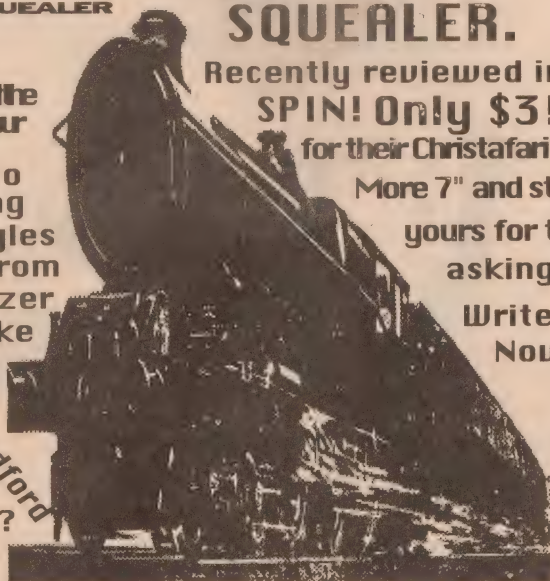
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DIESEL QUEENS vs. INSAINTS

dbl. 7" E.P.

Sex-core, porno-core, or whatever you want to call it...Here we have two Bay Area bands that love to get all hot and nasty live as well as on vinyl. The first disk contains five songs by the Diesel Queens, who are making a name from their deranged sets, whose tracks are topped with cheese and dumbness. Musically, they play mid-tempo and sick punk rock. They share this package deal, on the second disk, with The Insaints. They thrash out seven tracks of their own. They are gaining an ever growing notoriety from the on stage antics of their main dominatrix, Marian, whose vocals are as strong as she is sexy. The band also plays some tight hardcore musick with lots of edge to it. A total sex bomb. The results of the musickal combat shows that The Insaints might be leading but run out and get this, cuz this is a totally cool two slabs of vinyl. The artwork and the photos inside add an extra flair, too, along with the neat swirlie colored vinyl that the two disks are pressed on. Lots of you will probably think that this is not something that would come out of the Tim Y. empire, but don't be fooled. Cool. - Katz

(Maximum Rocknroll Records, available through Blacklist Mailorder)

DINNER IS RUINED

"Love songs from the Lubritorium" CD

"Alternative" rock music, that sounds like they're only a footstep away from MTV, but lyrically drifting toward things atypical... not my cup of tea, but will be cutting-edge to college kids. - Katz

(Raw Energy/A&M Records, Canada)

DONALD WILSON

"Fred the Snowman" 7"

Donald Wilson are what I would call "lounge core". Not something that you'd exactly put on and hum along with, but it makes good background music for just sitting around when you're sick of listening to everything else in the apartment but need something to kill the silence. They're quiet, kind of jazzy, and just "out there". Good. -- Ted

(Scheming Intelligentsia, 3025 Plaza Blvd, National City, CA 91950)

EL INQUILINO COMUNISTA

"El Inquilino Comunista" CD

The band's name translated from Spanish is "The Communist Tenant" and who the fuck knows what that means. Anyway, they are from the Spanish city of Madrid and their music is clockful of Buzzcocks, Celibate Rifles and other poppy punk influences. My only gripe is that they sing in English instead of their native and higher quality (sorry, I'm Spanish) tongue. Oh, well. Still, the twelve songs are highly infectious and sincere. Hopefully, they'll tour the United States, play at Raji's with the Humpers (whom I still haven't seen or heard) and get really drunk with me. - Cake

(Caroline Espana, Auda de Manoterias, 22 Local 94, 28050, Madrid, Spain)

EL ENJAMBRE

"Enemigas Del Estado" 7" E.P.

Mid-tempo fast, very fast, melodic tunes here. Much of it has a Brit-influenced punk sound, and the one slower song reminds me of a bit of Heimat-Los, from France, and the other slow song has a more of a root-rock based sound. There are some varied sounds here, and packaged in a booklet cover. - Katz
(Xunca Records, APDO. 8146, 33210 Gison, Asturias, Spain)

ELECTRIC HELLFIRE CLUB

"Burn Baby Burn!" CD

Satanic techno industrial that fails to live up to its potential for the most part. The lyrics are corny, the beats too slow and uncatchy, and guitar work rather uncreative due to its ex-heavy metal band perpetrator. Not too grand a tribute to your netherworld master but then again, who needs masters? I guess techno teenie boppers do. Decent I guess. - Pookie
(Cleopatra 8276 S. Sepulveda #D-82, Los Angeles CA 90045)

ELEVEN


CD

I dunno. Might be interesting to some of you that wanna know what Chili Pepper drummer Jack Irons does now. This LA trio toured in support of major "success" stories like Pearl Jam, Mary's Danish, and Soundgarden, so if that's where you're comin' from I'm sure you'll settle for this, too. I can't help but feel the rock/funk/soul angle was covered more adeptly in the 80's by Living Colour and the and early 70's by Three Dog Night, a band my friend's hippie older brothers and sisters used to crank in their bedrooms. - Martin McMartin
(Hollywood Records)

ELVIS COSTELLO & THE ATTRACTIONS

"2 And A Half Years" 4 CD Box

Elvis Costello, for those of you who don't know, made his first appearance in the United States on Saturday Night Live as a replacement for the Sex Pistols in the Christmas 1977 show. After that monumental and important show, Elvis Costello replaced The Other Elvis as The Elvis Of The Moment and released three amazing albums during the 1977-1979 era: MY AIM IS TRUE, THIS YEAR'S MODEL, and ARMED FORCES. Those three albums are now repackaged and 'remodeled' in this lovely box set with twenty-five extra tracks (which appeared as B-sides, obscure outtakes and acoustic demos) and an extra live CD, LIVE AT EL MOCAMBO which is a well-known Elvis Costello bootleg to the manic fans of the man. The now-legitimate bootleg was recorded in Canada on March 6th of 1978 and broadcast on a radio station. It is an awesome portrait of an artist turning into a legend. He was a pretty good punk for a new waver. The sound on the preceding three discs is much improved over the original's shoddy sound and packaging. There is also an accompanying booklet (without text) of some amazing photographs taken from the sessions of the album sleeves and





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numerous live shots. If you've never heard of Elvis Costello or cared about his music, this could be the music that might change your media-created view of him. Pick it up and see what you think. - Cake (Rykodisc)

F.Y.P.

"Cooties" 7" E.P.

Picture a room full of latchkey kids locked up in a recording studio, along with some instruments, and becoming progressively dysfunctional... this is it. Six tunes that shows of goofy abandon. Pseudo-kiddie-core, but done in a loud and fast manner. Since their live appearances are rare, you should check them out when you get the chance. Comes on "chalkboard slate" black vinyl. - Katz

(Theologian Records, 120 Pier Avenue, Hermosa Beach, CA 90254)

F.Y.P.

"My Nighbores Is Stoopid" 7" E.P.

Yes, it's true... it is on K Records, and it's no joke, so they should be getting mondo distribution, now. No, they haven't dispensed with their brand of grammar school silly-core and taken up folk rock, so it's a big surprise to see it on K. Here they have half a dozen chaotic blasts of thrash with a little brat kid bent to them. Since this is on K, maybe they might get an opportunity to play at places like Jabberjaw, or get airplay on college kid radio, or get recognition from clueless college kids. They might become the next big thing, take potshots at the alter of Nirvana, and expose to the useless "alternative" types that there's more to the music world than just Subpop. "Alternative" types should learn to open up and expand their paper-thin horizon to all that is out there. This is totally cool. Oh yeah...read "Dirtboy". - Katz (K Records, Box 7154, Olympia, WA 98507)

FETAL REMAINS

"Pop Goes The Fetal" LP

Clear vinyl. Comes with a free coat hanger. Clever packaging, but this is just another fucking stupid hardcore punk rock band full of jocks and assholes who got into punk probably by listening to latter day Suicidal Tendencies or watching the L.A. riots on television. Just stupid fucks with no future wasting precious recording tape and vinyl. Fuck you, you pieces of shit!! Trivia question: What band started out originally as Fecal Remains in 1986? The first one to answer will receive a fantastic, awe-inspiring "gift" from Cake. - Cake (Ominous Records, POB.20937, Albuquerque, NM. 87154)

FIVE CAR PILE UP

"Satan Ran over My Dog" cassette

Even though their corner of the universe have been excreting way too many sucky bands as of late, once in awhile something listenable actually escapes the cesspool of the Subpop Reich Empire, to show the rest of the world that it's premature to write off the Pacific Northwest as a waste of time, and this is a fine example why. They have quite a few things in favor for

them, in my eyes, and the biggest one being that they are a punk band. Just from the title and the artwork alone, I could tell that this was going to be a hilarious release. I was right. They sound like as if they got a heavy lethal dose of Meatmen when they were growing up. Mid-tempo hardcore, with nasty guitar and growling vocals. Very punk. Another cool thing about this release is that it is not a home-made tape, and that they spent some bucks to have it professionally duplicated so that the sound quality is real good. Fun punk. Also comes with a sticker. Kinda reminds me of Canada's notorious Bunchoffuckinggoofs... They do. - Katz

(SCD, POB 1001, North Bend, WA 98045)

FLAMING LIPS

"She Don't Use Jelly" CD-5

Single from their newest album with a couple of unreleased gems - "Translucent Egg" and "Turn It On (Bluegrass Version)" (which features Paul Leary, Jeff Pinkus and King Coffey of the Butthole Surfers). The third rarity is "XXXXXXX (Porch Version)." Dammit, support this band or you'll fuckin' regret it! - Cake (Warner Bros.)

FORKEYE

"P.I.G." LP

The noise-rock revolution is in full force! Forkeye, whose previous single I reviewed about a year ago, are going to inherit the kingdom as soon as the Buttholes call it quits in a century. The music in these here grooves bring back very fond memories of early Big Black and "Psychic...Powerless..." era Buttholes. Before long Albini will hear about them, produce them and then they'll be signed by a major. The distorted-as-fuck vocals aren't as damaging as, say...the Unholy Swill, but they will make you wish that you saw Big Black back in 1987. Damn good coffee. - Cake

(Human Condition Records c/o Chamber Recording Studio, 34 Westfield Road, Edinburg EH 11 2QB England)

FORKEYE

"Grinning Skull"/"Perfumed Metal" 7 inch

A scary pre-follow up to their new album "P.I.G." Forkeye have a tendency to make sure that they remain as insane as they want to be. Two tracks that are destined to get them hooked up, in one way or another, to either Trance Syndicate or Amphetamine Reptile. Much good luck to ya all. Oh, such beautiful noise. - Cake (Human Condition Records, 34 Westfield road, Edinburg EH 11 2QB)

GARDEN VARIETY, GLUE, WHEEL

7" E.P.

Well, I'm assuming it's just a coincidence that this record, all the way from Dublin, happens to feature bands with the same names of some well-known L.A. bands, namely Glue and Wheel. In any case, I'm pretty sure from what I've heard of the L.A. bands Glue and Wheel, that this isn't them. The first side features Garden Variety doing a song called, "Hat Head"



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this just blew me away!!! It's a very raw recording, almost like someone was standing at the back of a club with a microphone at one of their shows; and this just adds some more excitement to an already majorly intense recording. Now I can't wait to see this band live or get anything else of theirs on vinyl. This is a great fucking punk rock record and I'd buy this E.P. alone on the strength of it. The other bands, Glue and Wheel left something to be desired, with Wheel being as irritating as fuck with a horrid Pere Ubu type number. Glue has one great song here and one so-so song with the better of the two being, "Tongue Tied." It's straight British 1977 style punk with heavy bass running through-out, in fact, it sounds almost exactly at times like old China White's "Live In Your Eyes." I really didn't care for the second song they do here. So you've got two good songs out of four, but worth the price alone to get Garden Variety. I urge you to check them out. - Michele (FSR: 53 Mesnes Street, Wigan, WN1, 1QX, England)

GIRLS AGAINST BOYS

"Venus Luxure No. 1 Baby" CD
Definitely something different for those who already have heard Girls vs Boys previous two mini albums. This does away with the weird lounge and lunges straight for the throat. Heavy, heavy almost crushing with sound. Massive punk crunch with loud bass, loud guitar, loud drums, and, um, some loud fucking keyboard samples too! It takes a while to get your head into this one, because it is quite challenging listening, but try pumping it up on your car stereo and you'll be ready to take on the world. Or traffic, anyway. Not surprisingly, they are now on Touch & Go, where all bands this heavy seem to end up. Good fuckin' record. - Royce (Touch & Go)

GOB

"Winkie" CD
Eight songs from this Reno, Nevada band that range in quality from mediocre to just plain horrible. If this is the future of noise in rock, then I don't want to be part of it. - Cake (Satan's Pimp Records, 1409 Tonopah Street, Reno, NV. 89509)

GREEN

"Pathetique" CD-5
A follow-up to their newest album. They are one of the best undiscovered bands of the late 1980's and early 1990's. Imagine the Beatles, Television and Big Star in an alley fight during "Life Without Love." Kiss me. - Cake (Widely Distributed Records, 1412 Touhy, Chicago, IL. 60626)

GVNER

"Guvner's Earl Grey Tea" 7"
This is a really cool record put out by Julie Cafritz (some obscure underground chick). Guvner are like a cross between good 'ol Sonic Youth and Beat Happening and supposedly recorded this first slab of vinyl in May of '93. They consist of Charles Gansa and Pumpkin Wentzel and they are out to kill you motherfuckers

before you start to breed. Get this before you run out of French Classical Poetry to read and digest and before you decide to start a soon-to-end relationship. Yummy to my tummy. - Cake (Gap Year Records, 384 Broome Street, #5, NY, NY. 10013)

GUZZARD

"Get A Witness" CD
One of the newest additions to the Amp Reptile empire is Guzzard who are as radio friendly as any of the grindcore stuff. True, this isn't grindcore at all...in fact, I don't even understand why I fucking mentioned it at all. Anyway, Guzzard have that Hammerhead/Helmet rhythm drive, but they're younger and just as pissed off as them. - Cake (Amphetamine Reptile, 2645 1st Ave S., Minn., MN. 55408)

GUZZARD

"Glued"/"Tex" 7 inch
Red vinyl. Well, gang, "Glued" is a buzz-saw as a second single for these three boys from Minneapolis. The A-side, "Glued" is punk rock times 10 to the tenth power while "Tex" is more of a melodic growin' thang. Nice shot of glued goldfish on the cover, boys! This is Scale 58. - Cake (Amphetamine Reptile Records, 2645 1st Avenue S., Minn., MN. 55408)

HAIL/STAIL

"How To Live With A Tiger" CD
Well, what do you know? Here comes another semi-experimental band which consists of Susanne Lewis and Azalia Snail (who had previously released only seven inch singles). Eleven tracks of chaotic mixed noise, dreamy singing and perfect stereo panning. The gem is "Whirly-Bird" which is a tribute/satire of "Hurdy Gurdy Man" by Donovan and which is turned into an acidic saxophony squeal at the end. I really grooved on this platter! - Cake (Funky Mushroom Records, POB. 100270, Brooklyn, NY. 11210)

HASIL ADKINS

"Look At That Caveman Go!" CD
Sexual rockabilly 'star' Hasil Adkins has been called the GG Allin of the 1950's and 1960's among other things. One thing is certain - the man is a bonafide nut with a capital 'N'. Full of covers and some obvious originals recorded live at eight different clubs last year, the album is a document of the 'one man band' (as Adkins calls himself). I'll tell you one thing, he'll give the Rev. Horton Heat a run for his money for sure. Punk rock. - Cake (Norton Records, Box 646, Cooper Station, NY, NY. 10003)

HATER

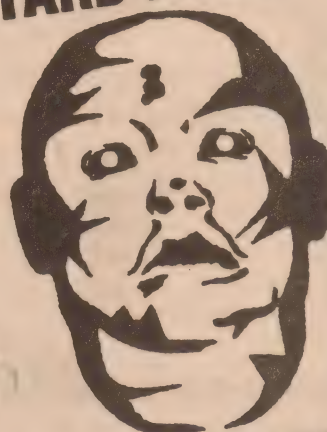
"Hater" CD
You'd never expect members of Soundgarden and Monster Magnet to start a side band that sounds like this! A Cat Stevens (?) cover of "Mona Bone Jakon" starts the album out with a blast of weirdness. It continues with the Stooges soundalike "Tot Finder," the acoustic/string laden Zeppelin III outtake "Lion And Lamb," the Syd Barrett led Pink

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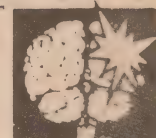
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Floydisms of "Roadside" complete with psychedelic imagery, to the country/rockabilly cover of "Blistered" and you've come to the rightful conclusion that these kids just want to have a good time and probably own amazing record collections in their respective homes. A great and fascinating album. - Cake (A&M Records)

HOOVER

"Return" 7"

Three songs by the newest addition to the Dischord roster. While being a very good band, based upon this record, I have to admit, this is very Fugazi. The singing is much like Guy's, and even the music and the sense of timing is similar. Eventually I'm sure they'll find more of their own sound, and there are worse things to be influenced by, but a little more originality couldn't hurt. Give it a shot, though, it's still pretty damn good. - Royce (Dischord)

HUGH BEAUMONT EXPERIENCE

"Virgin Killers" LP

Ahhh... good 'ol Texas hardcore from 1982. This was King Coffee's (of the Butthole Surfers) band when he was a 'wet-behind-the-ears-kid' and when he went under the name King Vitamin. The live side was recorded in Fort Worth, Texas on April 30th and May 1st of 1982 while the studio side has no date but 'produced by Bob Mould' appreciation stamp on it. This record, which I suspect is a bootleg, was put out in memory of vocalist Bradley Stiles who supposedly passed away in August of 1993. This classic features "Eric's On Thorazine", "Pigs And Frogs", "The Man Who Shot The Pope", "Police State USA" and the unforgettable "Counting Song." For collectors, archivists and just good 'ol fans of hardcore. Essential. - Cake (EV Records, No address)

HURL

"Radishes" 7"

Those folks at Desoto are so nice. They send me all of their so far all great singles, not once dissapointing, always serving up a slab of hot, filling punk. That's big-time punk points for you folks. Hurl I had not previously heard, but as soon as the needle touched that vinyl, it was so-fa-ding time. Tricks you by starting out mellow, but when those churning guitars chime in, it's a blast of fuzz and fury. I hear a bit of Sonic Youth in there, like on "Positronic Ray", but that's never a bad thing. I'll be looking for the long-player by these guys, but in the meantime, this will do just fine. - Royce (Desoto Records PO Box 60335, Washington DC 20039)

IDAHO

"Year After Year" CD

This was truly painful for me. Mellow, introspective acoustic ballads that appear to be the product of a collaboration between a classically trained piano player and his punk/ex-con sidekick. I can't imagine you kids would sit still long enough for this, but then again, someone

keeps sneaking gushy reviews of mellow shit like Buffalo Tom and Sebedoh into Flipside, which makes me wanna vomit, so be on the lookout for a big spread on these guys, I'm sure.

- Martin McMartin
(Caroline)

INSIDES

"Euphoria" CD

I'm usually a bit apprehensive about things on 4AD, often expecting art-damage wailing and Indian rhythms. But Insides, who previously were Earwig until the departure of one of the members, is nothing of the sort. Mostly electronic music with a warm, female croon. But they don't go the disco or industrial road with the music. Instead they create minimal melodies and rhythms to give an open, airy feel. When utilising guitar, they sound extraordinarily like Durutti Column circa "Obey The Time". The combination makes for a sound that is incredibly seductive and a breath of fresh air. - Royce (4AD/Guernica)

INTOLERANCE

"Aspectos Humanos De La Animal" 7" E.P. Fast-paced blitz of political hardcore thrash. The drums pound away as the singer tears through the lyrics with his gravel voice. The music seems to be American H.C. influenced in it's sound, and seems to show more energy than some bands here. - Katz (Fobia, Apdo. 46443, 28080 Madrid, Spain)

INTOLERANCE

"La Generacion Del Odio" L.P.

On their latest album they return with sixteen more powercore songs of which they redo two from their E.P. Much of the rage and energy is carried by the gruff vocals, and the music is up there with the likes of the Challenger Crew. Harsh and chunky, political and without compromise. Comes in a well designed glossy color jacket, and has an info booklet/lyric sheet that has the lyrics in Spanish, English, and Euskadi. - Katz (Xunca Records, APDO. 8146, 33210 Gison, Asturias, Spain)

IVANS HOSE

CD

Gloomy swirl, heavy on those breathy, unenthusiastic vocals. Thrilling song subjects like "Sand," "Silence," "Days," and "Rustbelt." The sleeve says, "PLAY THIS EXTRA LOUD WITH TOO MUCH BASS AND TREBLE!" Yeah, as if that would help. Extra points off for their Seattle P.O. box. - Martin McMartin (Blue Carrot Publishing, POB 19436, Seattle, WA, 98109)

JACK POTENTIAL

"Blacktop Suicide" 7"

Another excellent Desoto release, this one features a number of punk luminaries, including Mike Harbin, formerly of Admiral, whose "Revolving and Loading" 7" was a great punk slab, and J. Robbins picking up the bass duties, with Jean-Paul Gaster (Clutch) and Matt Burger (Worlds Collide). This meshes the best elements of

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Admiral's sound with a very "DC" influence from the rest of the band. Melodic and loud and great. The sleeves real neat, too.-Royce
(Desoto Records PO Box 60335, Washington DC 20039)

JAMES

"Laid" CD

One of the best thoughtful, quirky, jangly pop bands goes stadium-anthem and then tries to get back to it's roots. Doesn't seem like it's going to happen, especially not if this album is any indication. Not only is the material on this LP weaker, but the loss of the trumpet player hurt them quite a bit. Slowed down tempos on most of the eleven songs lends little to the excitement of the album, either. And Brian Eno, while an extremely inventive musician, makes for a terrible producer, giving the entire album a flatness and muting any extremes of sound. James can't go back to what they were, and shouldn't be afraid of what they're becoming. A giant step backwards.-Royce
(Fontana/Polygram)

JOHNNY & JAKE OF CTG

"Santa's Coming Back to Finish You Off" 8" flexi

I wanted to order one of these, but didn't cuz I thought they would be sold out due to it being cheap (send 2 stamps!), but they still have a bunch, so you can order them right now. I'm going to add this to my collection of obnoxious punk Christmas records (Lazy Cowgirls, G.W.L.S., "Boston Rock Christmas", "We three Bings", etc). Might make for cheap Christmas presents this year. - Katz
(Johnny & Jake, POB 1161, Ft. Washington, PA 19034)

KING KONG

"Funny Farm" LP

King Kong have changed a whole lot since their first two singles. Their sound is now akin to late '70's- era Fall, semi- early '80's rap and jazzy interludes throughout. "Scooba D'iver" could definitely be just a great song that Mark E. Smith accidentally misplaced in a drunken stupor while "Here I Am" could be a Berlin outtake from their "Pleasure Victim" album. "King Kong" is a masterpiece slice of music. It starts out with a slow rappy- percussive beat and builds to a crescendo with its orgasmic and fulfilling "Sister Ray"- like ending. King Kong are the missing link between Raffi's children songs and Mark E. Smith's biting sarcastic poetry. Don't forget the beautiful back- up vocals, saxophone and keyboards. Dream bill=King Kong + Gorilla. "Nuff said. - Cake
(Drag City/Touch & Go Records)

KING APPARATUS

"Marbles" CD

Recently, there's been a renewed interest in Ska amongst punkers again. Here's Toronto's new entry in the revival. It's the way you remembered it... them jumpin' tunes to dance around to. They update the sound a bit with the addition of more rock elements, but not overdo it to where it takes over their sound. - Katz
(Raw Energy/A&M Records, Canada)

KRISTIAN HOFFMAN

"I Don't Love My Guru Anymore" CD

In the many years since he was the Mumps' keyboardist, Kristian's learned to write some damn fine tunes; complete with catchy hooks and Costello- ish lyrical twists. Not as rocking as in his Swinging Madisons phase, the accoustic approach of this disc does allow us to hear his messages of social commentary (it's no wonder Phranc's involved) and personal insight clearly. Though not the usual Flipside kick- in- the- ass material, the sentiments are right- on and familiar. A full-length CD from an original who rails against "polluting the stream of consciousness," takes his generation to task for digressing from "LSD to MTV," and won't easily fit into any folk- rock stereotype. This, from a man who once sent in a quarter for our "art issue" (#3); an honor I've never forgotten. - Pooch
(EggBERT Records, 2755 Via Hacienda, P.O. Box 10022, Fullerton, CA. 92635)

KRYPTONITE NIXON

7" e.p.

Another gem of a 7 inch from L.A. trio Kryptonite Nixon. One of the best local bands in L.A. (and highly underrated I might ad), KN are becoming well- known for their excellent blending of pop and punk. This latest release just improves upon the last and helps solidify their position, in my opinion, as local premiere artists for this genre of punk. This 3-song e.p. has something for everyone from the hard- punk driving "Kimberly Loves Willis" to the ballad- esque sounds of "Kill Your Roommate." Middle- of- the- Roaders will fancy "Bud Lee." Punk doesn't get any better than this. - Michele

KRYPTONITE NIXON

4 song cassette

Great!! Some more music from my local heroes K.Nixon. A couple of live favorites we have here; including two that I like a lot, "Slack Power", and "Fluffer". Only complaint is that the tape sounds muffled (is it just a bad tape or a bad recording?) Anyway, a tape that will surely get a good work- out in my tape deck. - Michele

LAY QUIET AWHILE

"Delicate Wire" CD

Light college type "alternative" pop with female vocals. - Katz
(Daemon Records, POB 1207, Decatur, GA 30031)

LAZY SUSAN

7" E.P.

Oh boy, I like this!!! Great melodic mid-tempo power pop/punk. It's hard to really decide which category they belong in, but it's like something the punk flagship radio station, KXLU, would play. Anyway, this is great shit. The first cut "Mr. Pickles..." I know I'm gonna play to death, but all three songs are good. Strong melody and harmony predominate with this band. I'd like to check these guys out if they ever come to L.A. - Michele
(Lazy Susan: 2009 Waikiki Way, Tampa, FL 33619/ Cargo Records fax: 312- 935- 6218)

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LEAN

7" E.P.

Okay, I picked this up cuz the name sounded like a shoegazer band and everyone knows I'm a sucker for Ride, Curve, etc. But this is not shoegazer and whatever it is (sounds to me like a cross between goth, shoegazer, and bad rock) it's not very good. As far as their sound goes, they got a lot of tempo changes and to that degree, it reeks of Christian Death, but as much as I would be impressed by a band who counted them as one of their influences, that does not excuse the fact that this just isn't very good. At the same time though, they seem like they might be worth checking out live, so I'm not dismissing this band, only this record. - Michele

(Ruprecht Records: 10 Manston Manor, Bear, Delaware 19701)

LES THUGS

"As Happy As Possible" CD

Finally my ears are able to hear a new Les Thugs album (and that hasn't happened since 1989). A sixty-four minute singa-long slug fest that will leave you gasping for that last remaining import beer at 1:59 AM on the Monday before you go to work. This is almost a concept album by the way it's structured. There are little sound bites, samples, outtakes of other tunes and other tidbits inbetween the songs. Pretty nice effect, I think. "Immegres, Clandestines" has got the boys seemingly doing a sort of Gyuto Monks chant before and after the track. All this and it's produced by Kurt Bloch of the Fastbacks. How perfect. - Cake (Sub Pop)

LESSER

"I Hate Me" CD

Distorto-noise techno music. - Katz (Endless Music, POB 647, Hollywood, CA 90078)

LONE WOLVES

"Eat Ya!" CD

To avoid confusion, lemme clarify that this is a release by the Lone Wolves, a very New York City based band of true mental cases with a long string of consistently killer D.I.Y vinyl releases over the last few years. I wanna make sure you L.A. scenesters don't think ya' can get a glimpse of these hairy freaks down at the local beer-garden. (There was a demo tape review of a local band with the same name in Flipside #87.) There's no explaining this madness. Comparisons? Blue Cheer beating up Hendrix's Band of Gypsies? The Mothers of Invention shooting strychnine in one arm and "fisting" Mudhoney with the other? I give up, but that doesn't mean you shouldn't try to find this. - Martin McMartin

(Helter Skelter Records, 00162 Roma, P le Delle Provincie. 8 Italy, Tel: 06/44238525 or Lone Wolves, 220 Central Park South, Apt. 11g, NY, NY 10019, USA.)

LOYAL TO NONE

4-song 7"

Looks like D.I.Y. so I have to give credit for that off the bat. Something about this

record isn't sitting right with me... I think it is the guitar mix... just too damn metal... too typical. Couldn't we strive for something a little different? There is an obvious amount of talent in this band, they just aren't stretching as far as they need to to break out of the "been there/heard that" mold. However, if their goal is to go commercial metal, then they are doing just fine. - Thom (Loyal To None, 222-09 Edmore Avenue, Queens Village, NY 11428)

LUCKY

"Halloween Night & Saturday, November 1st" CD

When them bands send them press packs you know it means trouble, like painting "sucks" on the working side of a CD. It's a convenient "red flag" warning. Ok, so Tom Mallon produced this, but no extra "brownie points" for these guys. Light pop musick... deserves to be on a major label. I have no idea why they sent it to Flipside, and I don't know what used CD store will take this off my hands, but I did keep the press pack folder... - Katz (543 27th Street, SF, CA 94131)

LUSCIOUS JACKSON

"In Search of Manny" CD

Old school rap grooves, loose live feel, this all girl-quartet lay it down with their own instruments, then pile on funky samples. Righteous lyrics from a fresh perspective, like a female version of label-mates the Beasties Boys' "Check Your Head," but more mellow and not as slick or in your face. A refreshing change of pace, I groove to this in the shower, which is sight I wouldn't wish upon my worst enemy. Fun. - Martin McMartin (Grand Royal/Capitol, POB 26689, LA, CA 90026)

MAITRIES

"Death Flip Head Monkey Boy" CD

Chunky, heavy rock with loud drums. Doesn't sound too exciting at first, but Maitries pull it off with more flair than usual. The vocalist has that hoarse, deep sound that many metal bands are looking for these days, but he doesn't use it in such a way as to be obnoxious. Some good hooks thrown in make it interesting and better listening. Not my usual cup of tea, but not a bad record in any case. - Royce (Ethos PO Box 7617, Ann Arbor, MI 48107)

MARK BURGESS and the SONS OF GOD

"Zima Junction" CD

Mark's back, although this is for the most part well-recorded demos and out-takes. Still, this is a fine record of well written, well crafted pop songs. The former Chameleon has gained a more down to earth approach of late, mostly due to the sparser nature of the music here. The opening "World On Fire" has a great melody, but almost sounds as though it's not Mark singing. Other songs retain a simpler sound with Burgess's vocals and songwriting talent showing through. Two of the best songs are band member Bryan Glancy's "Beat The Boat" and the co-writ-

ten "When Harmony Comes", which show what Burgess can do when combined with another talented musician. The only down point is the poorly thought out cover of "You Only Live Twice", which to me sounds nearly identical to Soft Cell's version. I hope we can expect more from Burgess, who is one of the talents of the century. - Royce
(Imaginary Records)

MEDICINE

"The Buried Life" CD

A really beautiful well-constructed and conceived album from the mind of Brad Laner (an old work partner of mind). Medicine takes you to lengths that you never thought were possible; to places where the human mind is usually afraid to venture forth into. Medicine, on their second album, perform highly melodic, but abstract songs whose signature is one of calm insanity. Beth's lovely soothing voice is a combination of My Bloody Valentine and the Shop Assistants and really claws into you, man. Brad's highly eccentric and innovative guitar screechings and feedback remind me of such experimental noisy gods such as Can and Chrome. God forbid if the public doesn't catch on soon.

- Cake
(American Recordings)

MIDIABLO

"Promo '93" 4-song Demo

Thick, complex, dark - yet not trapped by darkness. Multiple vocalists of both genders monotonically chant, wail, shout and wisp their way through some pretty interesting songs. I truly would love to hear this band with better production. This is a band that obviously has learned from the past instead of simply trying to repeat it. I'm intrigued. - Thom

(contact: Brian @ 213/463- 3364 or Steve @ 310/217- 8883)

MUDDY FRANKENSTEIN

7"

A smokin'Chuck Berry riff translates into any language. It's as universal as farting or puking. Muddy Frankenstein hail from Tokyo, Japan, and their rippin'"Shake at Sodom" is screamed in Japanese, with the exception of an occasional "Shake!!!" or "Come on!!!" by lead- throat, Doi, but you'll have no problem diggin' the fast paced Heartbreakers style boogie. B- side, "Mantra Jet" was a tossed off 50's raver that would win them a spot opening for NY's A- Bones.

- Martin McMartin
(Baylor Records, 633 Leonard St. #3, Brooklyn, NY, 11222, or #203 Cosmohatsu, 2- 7- 11 Ohara, Setagaya-Ku, Tokyo, Japan)

MUDHONEY

"Five Dollar Bob's Mock Cooter Stew" CD Well, since this has got a "Bob" in the title I'll let Mr. Cantu himself review this... but it is a great E.P. !!! - Cake
(Warner Bros.)

MURDER, INC.

Promotional cassette

I heard their other CD at a party last summer; thought it was catchy, bought it, lis-

tened to it again, and sold it. That doesn't exactly qualify me to review this, but no one else at FS picked up this tape....There's no info, since it came in a clear cassette box with no cover liner. The only thing I know about this band is that they're members of Killing Joke, so I called our resident expert on Murder, Inc., Donny Tyler of the South Bay for info and according to him, they had a pre- release CD, then a self- titled CD on the Invisible label. He says some of the songs on this tape were on the self- titled CD and since this release is on Mechanics, they may have decided to go back and re- release some of those songs (Mania, Supergrass, et.al.) with this label. Mike Adkins and Raven are in Murder, Inc. with Chris Connelly doing vocals (incidentally, the Chris Connelly solo CD is really worth picking up). As for what this is like, Murder, Inc. appears to be a band in search of a sound: The first cut, "Murder, Inc.," sounds like the ultimate bad metal (its got to be a joke, right?, with the howling female background vocalists??) with a singer in need of throat lozenges. The 2nd song sounds like what Killing Joke would sound like if they had gone metal, not bad, in fact it gets catchier every time I listen to it (singer still needs lozenges). The third song "Mania" is really fucking great, but it sounds like Verve with Brian Ferry vocals (this must be Connelly, whereas the first two songs must be someone else on vocal duties); now they've got it! Uh, oh, the next song gets kinda weird....Anyway, the gist is that this is a hodgepodge of different musical styles. It's possible but highly unlikely anyone is going to like all the songs here. The barrage of musical styles thrown at the listener is a bit overwhelming, but then again if you're into experimental, this is the ticket. This is a band in desperate need of a sound. - Michele

(The Mechanic Label 212- 226- 7272, 6 Greene St., New York, NY 10013)

MYRA MANES

"I'm Into Death" LP

Samples and punk rock have never really gone hand in hand in accordance to my ears, but there have been some rare occurrences. Bands such as the now defunct Warlock Pinchers from San Francisco had a clue with cleverness and used both genres successfully (with humor and enthusiasm) with hints of sophomorphism. Myra Manes, whose only other release was a self- titled cassette in 1992, bring back those fond memories with this debut album full of wacky lyrics, fucked- up samples and expressive punk- rock- noise- shit. Listen to "Hanover Sleeps With The Fishes" and "Robbed Out" for some great generic genius godlike goofy gung- ho germs (Ha! Ha!). Get it!! - Cake

(Big Dog Records, POB. 410866, S.F., CA. 94141)

NAKED SOUL

"Visiting Your Planet" CD

Naked Soul are moving along nicely, in fact so nicely it scares me! While this CD packs a wallop with it's loud and clear sound and the song writing is up there

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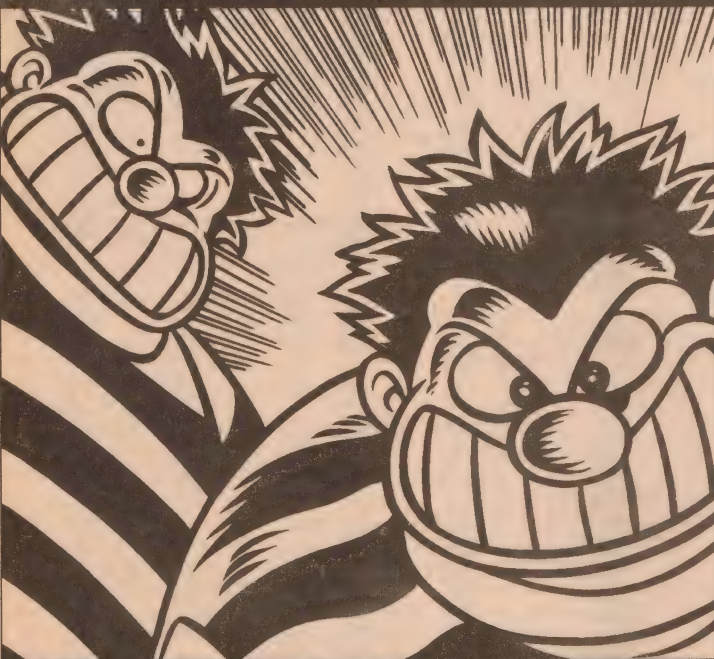
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with everyone else doing college radio power pop - this doesn't move me the way I would want it too. I really think it's the over produced feeling that is the overall bummer. So clean and big it goes right by me, really nothing there to grab me, then again, they're obviously not trying to grab ME! I think you know if this is yr bag. - Al (Scotti Bros. 2114 Pico Blvd., Santa Monica CA 90405)

NANCY'S PLACE

"Red Ophelia" LP

This record, a limited edition of 220 (!) copies, reminds me of the gothic stuff that came out of Los Angeles and England in the 1980's. I hear Sisters Of Mercy, Virgin Prunes and some of that experimental noise/sampled 'bands' such as Nurse With Wound, Current 93 and even some latter day Rudimentary Peni for good measure. Sixty-plus hours of material exist of this band which, according to the accompanying note, will be slowly released. If you want to scare the fuck out of someone and delight in watching them cringe with horror, then please play them Nancy's Place. - Cake (Running Waters, Lydd Road, Old Rommey, Kent TN29 9SE U.K.)

OBVIOUS

"Rock n' Roll in the Big City" cd

Sparse production, stripped down drum beats and slop guitar adds up to a well-intentioned but uninspired imitation of '77 Clash. Never quite builds momentum, but it's probably good fun in downtown Dayton on Saturday night after a day of inhaling rubber fumes or whatever the fuck they make in Ohio that stinks when I drive through. - Martin McMartin (The Obvious, POB 303 WBB, Dayton, OH 45409)

OO OO WA

"Screen Kiss" CD

Sorry. This is real bad pseudo-mainstream melodic shlock. Not for the rebellious. - Cake (Limited Potential Records, POB. 268586, Chicago, IL. 60626)

PAPER TULIPS

"Bunny Krak" 7" EP

This cute 7" hits just as the Tulips are supposed to. Reminds me of hearing some old Who bootleg from some underground club back in 1920 (or whenever that was!), scratchy and noisy with a screaming guitar and a solid band just churning out pure rock and roll. That's the spirit of the Paper Tulips and this record captures them. Greg sings "My Room's A Mess" and Toast does a rendition of "Trout Car" (a re-done "Take It Out On My Car"), with Mike drumming (as opposed to Jeff, Squeeb or Max). It just rips. - Al (Trailer Life)

PARASITES

"Punch Lines" CD

Great pop music is timeless, and the Parasites are at the top of the heap. I found a couple of this year's more heavily promoted major label releases in the genre (Best Kissers, Doughboys, etc.)

rather bland, with mere minutes worth keeping despite (or because of?) big-budget production. The Parasites shine in comparison on this new 12 cut CD, their first release in the format after a long string of singles. Didya ever hear that Ramones cover of Tommy James' "Indian Giver?" Many tunes here have that same classic feel. Song-writer Nikki Parasite has a hit factory going. This guy is truly driven. A real sucker with his heart on his sleeve. Those boys in Green Day better beam back from the twilight zone before somebody crowns the Parasites the new kings of NoCal pop-punk. (Shredder Records, 75 Plum Tree Lane, #3, San Rafael, CA, 94901, distributed by Mordam)

PASTELS

"Truckload Of Trouble" CD

Wheeee! Eighteen songs from the Pastels many EPs collected in one place! Listen as "Through Your Heart" simple melody catches your ear and holds on like an enraged grandma. Dig the groove on "Truck Train Tractor". Laugh as Stephen sings "Different Drum", and marvel at the ooomph of "Speeding Motorcycle" and "Speedway Star". Better come runnin'! - Royce (Fire/Seed Records 19 West 21 St., Suite 501, NY, NY 10010)

PAX MORTIS / THE MUTANTS 2

split tape

Pax Mortis is mid-tempo grindcore metal, but with a twist... lyrics any lefty can relate to. Yes, instead of ranting on about satan, or gore, or whatever, they growl about subjects like animal torture, sexism, and human degradation... anti-not-pro. Though, they may sound very metal, at times comparable to Slayer, give them a chance. The flipside of this demo has tracks from their side project called The Mutants 2, which is humor for the sake of humor. Totally funny. Not as metal, and the stuff between the tracks are also gut busters. Worth it for this side alone. - Katz (190 Easy Way, Auburn, CA 95603)

PHANTOM CHORDS

promotional cassette

This is Dave Vanian's new ensemble and the tape's apparently not available anywhere except at their shows, and in cassette format only. I've got to try not to play this too much since it's all I've got until they get with a label and release a CD. In any case, Phantom Chords is a mixture of sounds: The Ventures and Dwayne Eddie meets the Phantasmagoria album with some 'billy elements (a couple of songs sound just plain rockabilly to me) sprinkled in for good measure, with Dave Vanian taking center stage as Frank Sinatra! I don't like the blatantly rockabilly numbers; with the best numbers here being the ballads, showcasing Vanian's exceptionally well-suited voice: "Born to be Wicked", and "Pretty Girl"; (they should cover The Damned's "Eloise") but check out the uptempo numbers like "After the Lights Go Out", and "Gunning for Love." I predict we should be able to find them on a major soon. - Michele

PILLBOX (NYC)

"Jimbo's Clown Room" CD

First of all, how cum they didn't call it "Jumbo's Clown Room" after the infamous LA tit-bar depicted on the cover? Does somebody actually own the rights to that name to that point where these guys couldn't use it? I stay up nights wondering about these things. Well, globe-trotting go-getter Mr. Ratboy decided to part ways with L.A.'s Motorcycle Boy to stay in the Big Apple and do his own thing. In between he laid down some righteous shit with Jeff Dahl, so I don't hafta tell ya' where this guy's comin' from, right? A down and dirty guitar outlaw for hire type. He still smokes, so much so that his guitar plows right over the other cats in the band. I'm no producer, but some high profile back-up vocals would beef things up a bit and give the other cats a fighting chance. Older fans will wanna pick this up to hear the clever re-write of M.C. Boy set staple "She Says" now known as "What She Wants." I wanna review this on it's own merits, but it's tough to avoid comparisons with Ratboy's old band since they were such a raging part of my early introduction to L.A. and the "kids" here at Flipside. I can't help but feel that M.C. Boy has lost some bite since Ratboy cut out, and that he would shine even more if he had stuck it out with those goons. The clash of ego and attitude in that band made for quite the volatile Saturday night. I liked not knowing if they were gonna play a set or pound the crap outta each other. To quote Sir Ray Davies, "Where have all the good times gone?" - Martin McMartin

(Circumstantial Records, distributed by Relativity)

PJ HARVEY

"4 Track Demos" CD

After listening to this 'bareback' ride through the RID OF ME album from earlier this year, I have come to the conclusion that Polly Jean Harvey is the perfect woman for me. She's just the most sexually enticing, emotional and straightforward woman in rock music today. That kicks butt, Beavis! Listen to her four track versions of "Rid Of Me", "Legs", "50FT Queenie", "Hardly Wait" and "Yuri-G" (with its guitar chords faintly reminiscent of Rudimentary Peni's "Blissful Myth") and try...just fucking try to not get turned on. Oh, Polly, you kill me. - Cake

(Island Records)

PLASTIC HORN DEVIL

"Not Superhero" 1-sided 7"

There are two things that I am really grateful for after listening to this thing: 1) That it is 1-sided, and 2) There are only 305 of them made. The only way I could describe this would be nothing short of cruel... Avoid at all costs. - Thom

(Pollywog Smile Records, P.O. Box 1325, Portland, OR 97207)

POLICE

"Message in a Box: The Complete Recordings" Four-CD Retrospective

The Police were the BEST pop band of their era. Deftly mixing reggae, ska, and pop styles into a brilliant unity that equally

blended black and white, fusion jazz musicianship and new wave brashness, punk spirit and pop craft into a glorious ferment that took them all the way to the top. Listening to the complete arc of their recording life from the first DIY single "Fallout" to the final remix of "Don't Stand So Close To Me '86" truly illuminates just how far they travelled. From struggling band shut out of the British punk scene to later studio recordings where they achieved complete mastery of the medium, The Police were essential to anyone who cared about music. If the years since the breakup (or the purchase of any of Sting's jazz-flavored, psychiatric couch musings) have dimmed the band's stature in your eyes, or even if you just never cared, a quick listen to this box will be a shot in the ass. The power of the music is right there. As it always was. (A&M Records) -Martin Banner

POSSUM DIXON

CD

Don't know what to say about this band that I haven't said in past issues, and if I did describe this I'd scare you off. Who cares if it's a little commercially acceptable? Eleven hit songs on this, with a shitload of energy, atypical song arrangements, and (most importantly) some damn good powerful songwriting. - Ted

(Interscope)

POSSUM DIXON

CD/cassette

Many things could have gone wrong here; when a local band gets on a semi-major label you somehow expect the record to get overproduced.... In any case, I'm happy to report most Possum fans should be happy with this release. It's fairly representative of how they sound live and that's how it should be in my opinion (alho I do have all their records, I've seen them live so many times more that it begs the comparison). Its light on the studio gimmickry with no excess instrumentation or vocals. Rob's voice sounds great and is really showcased in the manner of production, but unfortunately in songs like "She Drives," backing vocals seem washed out. All the favorites are here though, including "Buildings", "Watch That Girl", "Exec. Slacks", "Invisible", "Elevators", etc. Overall a strong release from hometown favorites. This CD easily moves to my list of favorites. - Michele

Interscope Records

PRESSUREHED

"Sudden Vertigo" CD

L.A.'s very best techno- drone band surprised the fuck out of me with this one! A very solid and very inspiring second release that not only continues in the hypnotic space rock vein of that first release, but does it one better by being far more consistent and better sounding. That's rare for a second release if you ask me, but Pressurehed seem to have grabbed the best elements of their sound and explored them further. Lots of long, mesmerizing guitar riffs, erie space sounds, media samples, infectious beats... It all adds up to a superb event. Even though I like every song, I should mention that they

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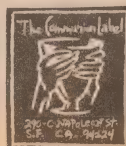
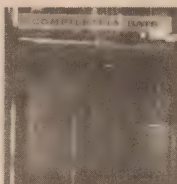


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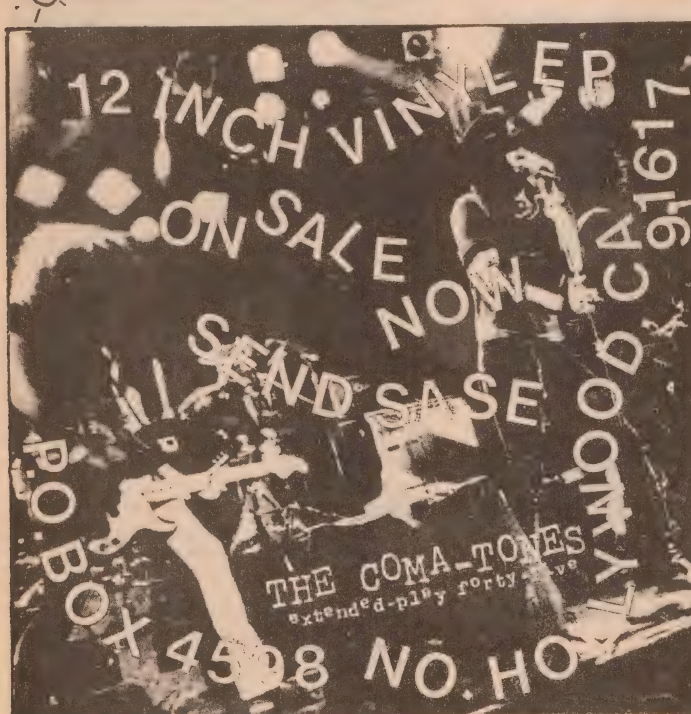
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do a very raucous cover of "The Right Stuff" with none other than Andy Seven on saxophone. Andy does a great Nik Turner (Hawkwind) type sax bit that is just fucking brilliant. This reminds me that Nik will be touring with not only Pressured but Helios Creed (!!!) this year (all in one band!). I know they will do "Right Stuff" with Nik which is an event that I can hardly contain my excitement for. The right stuff indeed. - Al

(Cleopatra 8276 S. Sepulveda #D- 82, Los Angeles CA 90045)

PSYCHOTIC TURNBUCKLES

"Figure Four Brain Trance" CD
 Superfuzzed- out manliness from Australia. Forget all those angst-ridden pussy poet/rockers laughing all the way to the bank as they pretend to avoid photographers from People magazine. The Psychotic Turnbuckles would proudly kiss their biceps and put their mugs on any corporate rag that would help foist their high- decibel stooge- rock attack on an unknowing public. Those too young too have experienced the real KISS might wanna taste offerings like "Powertrip Baby," "Rock N'Roll Terrorist," or "Too Young Ain't Young Enough." Knock down a sixer of your favorite horse- piss and feel your nugget- head swell with every stomp on the wah- wah. Way heavy.- Martin McMartin

(Shock Records, POB 434, Richmond 3121 Australia, FAX# 613- 482- 3873)

RADIO WENDY

Same 10"

In the same way that Sepultura is a clone of Slayer, Radio Wendy is a clone of Rocket from the Crypt. And that's pretty damn good if you ask me! Yes it's slightly derivative, but if any members of Rocket from the Crypt happen to die in a bus crash, the survivors will be able to pick replacements from Radio Wendy and lose little of their power or songwriting ability. -- Ted (Sympathy for the Record Industry)

RANDOM KILLING

"Re-Issued" CD

This is a CD re- release of their "This Whole World" album, "Take Our Flag" E.P., and some extra tracks. Lots of chunky and bouncy hardcore from this long- running bunch from Canada. There's probably quite a few of you wondering how a hardcore punk band like these guys can get a major deal, but why the fuck not! I know the story....- Katz (Raw Energy/A&M Records, Canada)

REAL KIDS

"Grown Up Wrong" CD

Boston, Massachusetts. The seminal garage band. They released an excellent debut album in 1978 that didn't sell shit, but the fans who did buy it went out and formed bands (Who does that remind you of?). This here CD is a seventy minute document of live Real Boys 1976- 1978 and includes an excellent live radio broadcast and also some songs live at the Rat. If you like the Ramones, the Dictators and Dead Moon, then this is definitely for you. - Cake

(Norton Records, POB. 646, Cooper Station, NY, NY. 10003)

RESIST

"Drunk 'til Deportation - Live!" cassette

A 14 song live tape which has tracks recorded in Torino and Hamburg, which were from their European tour. The sound quality is decent for a tape that was recorded from the audience. Lots of political thrash here. Raw as fuck. - Katz (Resist, 3206 S.E. Rex Street, Portland, OR 97202)

RESIST

"Free" 7" E.P.

This Portland thrash quartets' first record in Poland...wow! There's six tracks of intense political thrash that rips. Really catchy tunes, too, and have a bit of melody in them also. The topper is their cover of Spinal Tap's "Tonight I'm Gonna Rock You", from the first 'Tap movie, which adds a touch of humor to their image. The live track is full of energy, even though it sounds kinda muddy, which was recorded in Italy during their tour. Another butt-kicking release. - Katz (\$4 to Adam Wasek, ul. Dwizjonu 303 5E m.12, 80- 462 Gdansk, Poland)

RISE ROBOTS RISE

"The Bottle/Strange Brew" cd E.P.

"Spawn" cd

The world's just dying for a swishy techno remix of bloated Michelob- rocker Eric Clapton's "Strange Brew" complete with a gospel- y "Lay Down Sally" outro. Yuk. Nerd rock goes tribal. Even Lenny Kravitz laughs at these a- holes.- Martin McMartin (TVT Records)

RUDIMENTARY PENI

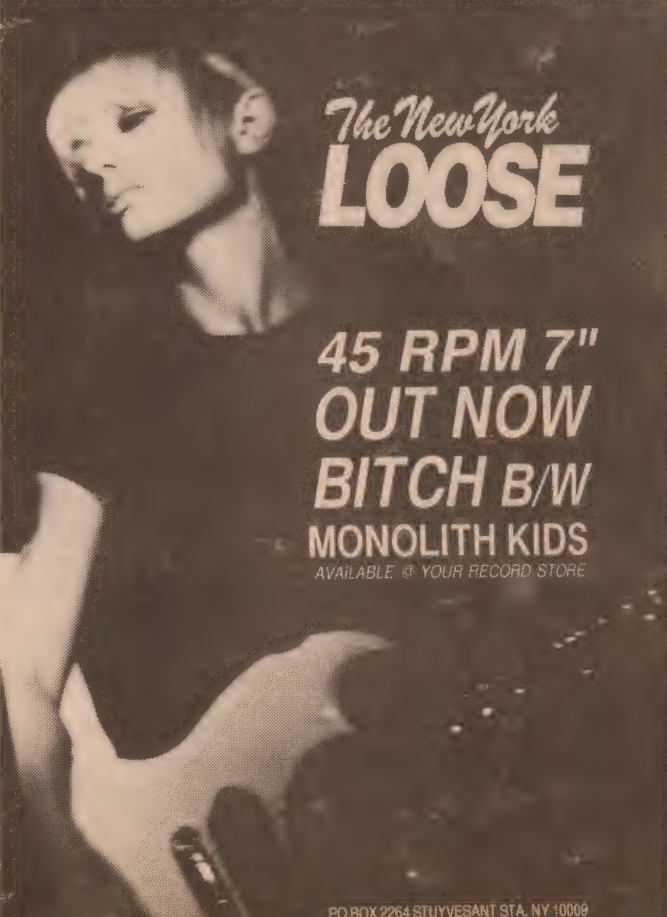
"Cacophony" CD

As anyone who reads my column (or lack of a column therein) in each issue of Flipside knows - I have quite a fondness/weakness for Rudimentary Peni. Never in my wildest imagination did I feel that any label would ever release their material on the CD format. Well, here it is. "Cacophony", the album recorded in late 1987 (but not released until late 1988), was their last official album. It's an amazing piece of work - a concept album - based on the writings horror genius H.P. Lovecraft. The original LP was released with a huge lyric booklet (which is missing on this reissue - possibly due to the cost of reprinting it) so for the virgin listener it will be just a indescribable noisy/wordy fest. Nick Blinko, the insane genius/artist of Rudimentary Peni, is quite an enigma...just listen to his mixture of vocal interplays throughout the album - thirty songs and a bit of Shakespeare as well. Until Death Church and their first two E.P.'s are released on CD this will be as essential a mad punk album as one will ever get to hear. - Cake (Outer Himalayan Records, POB. 59, London N22 1AR England)

RUDIMENTS

7" E.P.

I just loved this S.F. band when I saw them at the Santa Fe Bar & Grill last April.



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SOFT BOYS

"1976-81" Double CD

Suffice to say that this double CD set is completely essential to anyone with an interest in what made Robyn Hitchcock itch in the early days of 'the punk and new wave era.' This beautiful package, with great liner notes by Bill Holdship, holds thirty-eight tracks full of 'hits' (or songs from their three studio albums), outtakes (live, studio, & 4-track home recordings) and other oddities which showcased their absolute silliness/genius. The set includes live covers of "Heartbreak Hotel" & "Caroline Says" with Robyn adding some improvised lyrics (which are quite eccentric and insightful in their own way). Simply beautiful. - Cake (Rykodisc, Pickering Wharf, Building C, Salem, MA. 01970)

SOFT BOYS

"The Soft Boys 1976-1981" CD

The sheer volume of Robyn Hitchcock's audio musings will probably justify several lengthy box sets in the near future. For now, at least, fans can listen to how it all began with this two-cd retrospective of the cult band that spawned him (and Kimberly and Morris and Andy, as well). The forty-eight tracks here are supplements to the original albums GIVE IT TO THE SOFT BOYS, UNDERWATER MOONLIGHT, and INVISIBLE HITS, also available on Rykodisc and highly recommended. No other band in their era were as quirkily original or as downright demented as The Soft Boys were. The bulk of the cuts available here are taken from B-sides, unreleased studio tracks, unavailable UK singles, covers, and live cuts from the practically lost LIVE AT THE PORTLAND ARMS lp. The selection of covers reveal just how twisted a band these guys were: a version of Elvis Presley's "Heartbreak Hotel" that sounds like grunge before there was grunge, an accapella "Book of Love" doo-wop, a Lou Reed song "Caroline Says", and a scorching take on Syd Barrett's "Gigolo Aunt". At roughly 50 cents per song, this is the best music value of the year and a guaranteed toe-tappin' brain twister. (Rykodisc) -Martin Banner

SPACE TIME CONTINUUM WITH TERENCE MCKENNA

"Alien Dreamtime" CD

This is an incredible release. Terence McKenna is a world-renowned Shaman and THE GUIDE of the rave generation. Here, along with Jonah Sharp (who is the brainchild behind Spacetime Continuum), McKenna reads from his latest book TRUE HALLUCINATIONS while Sharp performs the ambient/techno music and adds eerie backgrounds to McKenna's Jello Biafra-like voice. The CD has got fine selections and the most amazing are "Archric Revival" and "Alien Love" where McKenna recounts what happened to him under the influence of smokable DMT (a hallucinogen). Thanks for the magic mushroom, Terence. - Cake (Astral Werks, 114 W. 26th St., 11th Floor, NY, NY. 10001)

SPINANES

"Spitfire" / "Bad Karma" 7"

A taster for the new album, Spinanes start their move to Sub-Pop with a bang with "Spitfire", a great song by this two-piece. Rebecca does some really cool stuff with her guitar playing, and somehow fills out the sound until you forget you're listening to a two-piece, although I think I do hear some bass, or maybe clever overdubs on this one. The B-side is a Crackerbash cover, coming full circle from Crackerbash's cover of Spinane's "Halloween Candy". It's an Oregon thing, I guess. Highly recommended. -Royce (Sub-Pop)

SPORE

"Spore" CD

Spore sound like they're really pissed off - in a gentle noise sort of way. They shove you around with such force and hatred in songs like "She Makes Me Feel Violent" that you think somebody might actually be killed at one of their shows. Ouch. Maria, one of the vocalists, has a voice reminiscent of Lydia Lunch (especially in "Fear God"). A real good album for those after church Sunday mornings. - Cake (Taang! POB.51, Aubundale, MA. 02166)

SPRINKLER

"Peerless/Kent" 7"

It is truly a bummer to see such potential go down the drain. Of course, by now it is fairly common knowledge that Sprinkler as a band is no more. I have a feeling that much of their popularity is still forthcoming... because it is undeniable that this is one of the few bands I have heard that has perfectly and seamlessly fused the Seattle and Portland sounds. But this record is far from either. I heard somewhere once: "The more original a discovery, the more obvious it seems." - Thom (Sub Pop)

STEREOLAB

"Lo Boob Oscillator"/"Tempter" 7"

Hot on the heels of the new album comes this long awaited slice of pop genius. And genius it is. "Lo Boob Oscillator" takes Laetitia's smooth, cool French crooning and layers it upon some wonderfully inventive keyboard and guitar to come up with one of the neatest sounding pop songs they've made yet. "Tempter" carries the organ overload a step further, much to my delight. Just imagine it: Tim Gane's unique, simple style of guitar, and bass and drums of course, with farfisa, vox organ, synthesiser, and mellotron! Talk about a wall of sound, and it's not noise we're talking about here, either. A sublime joy. Recorded by Steve Mack of That Petrol Emotion fame, if it's the same Steve Mack I'm thinking of. -Royce (Sub-Pop)

STEREOLAB

"Transient Random-Noise Bursts With Announcements" CD

Stereolab are a band that have to be heard to be believed. Mixing up farfisa and moog with the more traditional instruments and coming up with some of the most perfect melodies is no mean feat, but Stereolab pull it off effortlessly. Their songwriting style is so different from anyone else that there is no basis for com-

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parison, although if you can imagine the Velvet Underground, Neu and the Beach Boys having a jam you might get close. The lyrics are worth listening intently to as well, as they deal with a myriad of social and political subjects. With Stereolab things are never as they seem, you see. What may sound to be a bubblegum pop song may have very grave lyrics, with the music being an ironic reflection. Suffice it to say, you must hear Stereolab.- Royce (Duophonic Records/ Elektra in the US)

STIERKAMPF

"He's A Grunge Whore + 4" 10 inch

Those crazy members of Trbngr formed a new, even stranger band to freak us out with. The music is as predictable as you would expect coming from a punk band. A little of the Celibate Rifles; a little of the Lazy Cowgirls; a little bit of the Supersuckers; and a little bit of the Dwarves; sprinkle a little of the New York Dolls and you've got Stierkamp. Special guest star Eugene Chadbourne, who is looking more and more like Bun E. Carlos of Cheap Trick, handles banjo on their cover of Black Flag's classic "Six Pack." Neat-O.- Cake (Sympathy For The Record Industry)

SUPERBALL '63

"Loadstar" cd

Standard 90's indie gloom and howl from another place where the weather's cold. Overdone Kurt-ish straining passes for vocals, drowned beneath the wall of guitar gloom. Can't make out a word of it, but I'll bet I wouldn't give a shit about songs with names like "Rattle," "Wide," and "Cinderblock" anyhow. Man, we get piles of shit like this.- Martin McMartin (Big Money Inc., POB 2483, Loop Station, Minneapolis, Minn, 55402)

SWAMP ZOMBIES

"Spunk!" CD

The soundtrack for the perfect drive-in B Movie (or the people who go to them). SPUNK! is a film noir hoedown. Wicked pop hooks mix easily with the beatnik humor. Best songs: "She's So Far Out", "Ashtray", and a spectacular instrumental cover of Lulu's James Bond title song "Man With The Golden Gun" from the film of the same name. Cool audio snippet of the radio promo to the classic grade Z horror/musical/comedy flick THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES (1964) is included. What more could a pale, film school type want? (Doctor Dream Records: 841 W. Collins, Orange, CA 92667)- Martin Banner

SWERVEDRIVER

"Mezcal Head" CD

Creation's Swervedriver have always had a bit of a fixation with early American punk bands like Stooges, MC5, etc., but previously had managed to mesh those with an experimental guitar sound ala the Creation standard of late. On this latest though, they seem to want more to recreate the past. Maybe it's because half their previous line-up went on to form a bad metal band (Skyscraper) and the others found themselves at a loss. Whatever rea-

son, although this album has some pretty good, loud slices of guitar rock on it, make no mistake, it is tried and true rock. Nothing wrong with that I suppose, but there's no lack of it out there. Ah, well, they were never that good anyway.- Royce (Creation/ dist in US by A&M)

SWIZ

"No Punches Pulled" CD

A compilation of Swiz's entire output. To me it sounds like prototypical punk/hard-core, but for the fan this could be a god-damned blessing in disguise. 1987-1990.- Cake (Jade Tree, 2310 Kenwynn Road, Wilmington, DE. 19810)

SYNDIKAT

6-song 7"

On the surface this can be taken for poor speed metal. A bit of patience and the concept unfolds: This band is all about changes- - tons and tons of changes... tempo changes, key changes, rhythmic changes, vocal changes... and I can relate well to change lately myself, so two thumbs up. Great bass lines, too... and the English is so awesomely horrible that it's cool, too! - Thom

(Red Rossetten Records, c/o Manni Schleicher, Buchenring 33, 8551 Rottenbach, W. Germany)

T.S.O.L.

"1980 Demo" 7" E.P.

With a third of all the early L.A. bands already bootlegged it was only a matter of time that they would get around to these guys. The sound quality is quite good for a boot, so I guess the bootleggers got access to a first or second generation copy of the tape. It has four songs, of which one is un-released, but though their official releases are not that hard to find this is not too essential, but is just okay. Limited to 500 copies.- Katz (Bootleg, no address.)

TARDS

8" (!!!!!) single

What a fuckin' concept! I had of thrill of actually *feeling*

retarded reviewing this because I spent 15 minutes trying to figure out how to get my turntable to play it! (The needle only drops down for an LP or a 7".) I even sat down, had another brew, and tried again to no avail. It was worse than a friggin' Rubik's Cube. Worth buying for the cover alone, which features two chubby "developmentally challenged" (didn't know I was p.c., did ya?) types, sportin' helmets so their pin-heads don't bust open while they play Patty- Cakes and blow kazoos. The music is all noise in the spirit of the classic "Gabba Gabba, we accept you one of us...." chant in the b- movie, *Freaks*. Taking dumb- rock to a sub- level. Turn off what's left of yer brain, strap on your drool cup, and enjoy. It's even produced by Thee Slayer Hippy up in Portland. Musta been quite a party.- Martin McMartin (Sympathy)

THEE HEADCOATS

"Every Bit Of Me/Never To Love Again" 7"

Amazing! Both songs are "lo- fi" (of

GRAVEL



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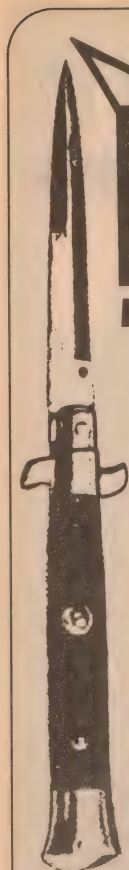
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course)... the b- side is a Buzzcock- style blaster. The a- side, "Every Bit Of Me" is about incest/alcoholism/etc. from both the perspective of a child and the father. Hard to listen to by some, I'll bet. It's a painful song. Classic all the way. Obtain this record at all costs. - Thom
 (Damaged Goods; P.O. Box 671, London E17 6NF)

THERAPY?

"Hats Off To The Insane" CD EP
 With their last two albums becoming classics in their home country of Ireland, could Therapy?, in essence, become as big as the monolith known as U2. Nah, never. But, who cares cause Therapy? are like Big Black's outer- dimensional cousins with more melody than Big Black could ever muster. This six song E.P. are nice and dandy treats for the taste buds of us hungry want- to- be- and- will- be musicians of the future. "Screamager" and "Opal Mantra" should be Top 40. Seeya in the funny papers. - Cake
 (A&M Records)

THRILLED SKINNY

"Smells A Bit Fishy" CD
 Thrilled Skinny have been a largely unnoticed band hanging around making some of the best punky guitar pop in England for a while now. Unfortunately, their somewhat eclectic style has not yet made it over to these shores except as hard to get imports on obscure labels. But any band that puts eighteen songs on their LP and not one stinker in sight is deserving of a bit more. So if you like Buzzcocks style power-pop, wit a touch of keyboard added in to taste, then Thrilled Skinny will be just the delicacy you've been looking for. Oh, could that be a Nirvana reference as the title? - Royce
 (Artlos Records (info) PO Box 132, London W3 8XQ, England)

TIT WRENCH UNITED

"Full Employment" CD
 Tit Wrench have this fairly full CD out, you know? Yeah...well its got all their singles and E.P.'s on it from 1990 to 1992 and I think their full length LP from '92 as well though I'm not particularly sure. And, listen to this - they have this weird ass Dolly Parton fetish which will probably cause her to sue them or their label soon...or that is if she ever finds about it in her strongly reinforced country- sex palace. The music? Shit, I'd say mix LAND OF HOPE era Ministry with some of that minimalist mid- '70's era Residents and some 49 cent disco B- sides on Casablanca from 1978 and you've got an idea, I hope. Best cuts: "Pitbull With AIDS(Call 911)", "Life Sucks, Do Me", "The Violet Frame" and "Rave On, Fuck Face." Stupidously evil. - Cake
 (Vinyl Communications, POB.8623, Chula Vista, CA. 91912)

TOTAL PASSOVER

"Shlomo Rising" LP
 Hitting you in the side of your new misshapen head, Total Passover are the new Dwarves/Supersuckers. "I Came, I Saw, I Feel" has got a radio- ready chorus/mumble singalong middle part and everything

they do has to be funny even if it's not. Witness "Mike Olin" with its 'Tube Bar' tribute phone cameo. "I Never Forget A Smell" sounds like a vintage '71- era MC5 track, a lost one, of course. Their un- PCness is revealed in "Cunnilingus Cup" and read along with the accompanied comic/lyric book for more laughs. A riot. - Cake

(Final Jeopardy Records, POB.8973, Welch Avenue Station, Ames, IA. 50014)

TOXIC REASONS

"In The House Of God" CD
 Just when you thought that punk rock was a dying breed, Toxic Reasons, the little band from Indiana that has existed since 1981, bust your face wide open with their new release which is a musically competent album reminiscent of SLF and other English greats. A fine album for your future drinking parties. - Cake
 (Bitzcore, Postfach 304107, D- 20324, Hamburg, Germany)

TUK TUK RALLY

"Luftballong" CD
 Dark, moody, melodic, post- punk type pop music, with good guitar parts and some vocal harmonies. Due to the mood the tunes convey, they kind of have a Russian feel to them. Interesting. - Katz
 (Beat Butchers, Kungsholmsstrand 141, 112 48 Stockholm, Sweden)

UFO OR DIE

"Cassette Tape Superstar" CD
 Like Boredoms, UFO Or Die are the cat's meow, though not as intense. They are also one of the most abstract and complicated bands that I've ever heard. Twenty- three tracks in a forty minute time spread that will turn Nurse With Wound into ABBA within a moment's notice. Check out their 'love' of American culture (Bad Brains' album; Jimmy Carter Peanuts; Piggy Bank, etc.) and their confusing interest with US bands (In songs such as "UFO Or Live (Fugs)", "Ghetto DNA (Motorhead Mix)", "My Germ Is Big", "MC5 Or 6" - you get the picture. Fucking brilliant, ain't it, boyz? So, buy it now! - Cake
 (Time Bomb, Shimizu- Cho Bldg 2F, 2- 13- 18 Nishishiinsaibashi, Chuo- Ku, Osaka 542 Japan/Public Bath Records, POB. 2134, Madison, WI. 53701)

UNREST

"Perfect Teeth" CD
 Unrest are a funny old band. They can get away with murder and still be showered with critical acclaim. Now, not all this acclaim is unfounded, but for it to come on the heels of their most derivative album yet gives me more than just a little chuckle. Mark Robinson certainly writes some fine "C86" style pop songs, with great heaps of Wedding Present guitar and more than a nod to jangly Factory bands like Distractions or early James. But as for it being high on originality, I don't think so. It's a shame they took that road to it's extreme on this album, because previously, although influences were obvious, the songs had a definite character of their own, but now there is just a lack of that spark of inspiration.

Not that it's not got it's redeeming qualities, like "Make Out Club" is a Weddoo's style fast guitar pop ditty that is hard to keep from humming, but overall too much same-ness keeps this one from shining like last year's "Imperial ffr" album. Cath Carroll on the sleeve doesn't help either. For those who don't know who she is, she was in Factory band Miaow, and then embarked on a solo career, releasing flop album after another and helped bring the demise of Factory records. Then she married some guy who was in Big Black and moved to Chicago. The album comes in a 7" box set with the box by former LA based Independent Project Records, so it's definitely the preferable format, plus it's got extra songs. Next time, though, I hope they're a little more inspired. -Royce (4AD/Teenbeat)

VAMBO MARBLE EYE

"Two Trick Pony" CD

Vambo Marble Eye's first album kicks my motherfucking ass. From the great un-PC cover to songs such as "Cup Of Tea" which bring back awesome memories of early Meat Puppets and Volcano Suns. "Next" is a humorous outlook on the problems of relationships. See ya in L.A., guys! - Cake (Off White Records, POB. 814, Bowling Green, OH. 43402)

VARIOUS

"No Alternative" CD

The third in the series put out by the Red Hot Organization of benefits for the dreaded government created AIDS virus...and it's definitely the best of the three with unreleased and rare participations by Matthew Sweet, Buffalo Tom, Soul Asylum, Urge Overkill, American Music Club, Goo Goo Dolls, Pavement, Smashing Pumpkins, Bob Mould, Sarah McLachlan, Soundgarden, Straitjacket Fits, Barbara Manning, The Verlaines, Uncle Tupelo, Beastie Boys, The Breeders, Patti Smith and an uncredited "Verse Chorus Verse" by Nirvana (the cassette also includes an extra cut by Sonic Youth). A beautiful and diverse care package for all holidays. - Cake (Arista Records)

VARIOUS

"The Machines 1990-1993" CD

This compiles all six of the Simple Machines split seven inch series of EPs. You know the ones, Lever, Screw, Pulley, etc. Anyway, to say that if you don't have those already that this is essential should be pretty obvious, as it includes such great East Coast wonders as Lungfish, Edsel, Holy Rollers, NOU, Candy Machine, Jawbox, Velocity Girl, Circus Lupus, Severin, Superchunk, Unrest, and of course Jenny Toomey's own Geek and Tsunami. These aren't just throwaway songs, either, so check it out. 24 songs for only ten bones is a steal! -Royce (Simple Machines PO Box 10290, Arlington, VA 22210-1290)

VARIOUS

Slave State / Lack of Interest split 7"

About 8 years ago I was working at this record store / former head shop, the Turning Point (also known as the Burning

Joint by a lot of locals including the cops) when one day this tall lanky high school kid comes in with a couple of buddies and was looking for all this extreme thrash stuff. Every great once in awhile over the next few years we'd run into one another and eventually became friends. Now he bashes the drums with quite a hell of a lot of precision for someone not so old at it, in his own band, Lack of Interest. And you've probably guessed by now that they play superfat thrash in a very tight disciplined manner that dare I say is quite infest-uious. On the other side NY's Slave State lays rubber with their own raw sound akin to Extreme Noise Terror. On a label that's done its honest best to keep up with the speedier side of things. - Pookie (Slap A Ham, POB 420834, SF CA 94142)

VARIOUS

"This Is Art" double 7 inch

This is an incredibly packaged double seven inch with colored sleeves depicting the 1969 U.S. moon landing. Includes rare and unreleased tracks recorded on 8 track by Cell ("Blue Star"), Vineland ("Beholden"), Love Child (Erotomania) and Yo La Tengo ("Some Kinda Fatigue"). Great bands on a great label achieving greatness with great packaging! (Enough ass-kissing, already!) - Cake (Radiation Records, Apdo.1427, 48080 Bilbao, Spain)

VARIOUS

Trance Europe CD

A fairly decent sampler of European techno/rave music artists also known as Trance. None of this is geared towards anything "industrial" but rather is just high energy electronic dance music which can float between interesting or disco disgusting. - Pookie (Cleopatra 8276 S. Sepulveda #D- 82, Los Angeles CA 90045)

VARIOUS

"Beyond the Calico Wall" CD

Ok, so it's about time to really praise Mr. Greg Shaw and Bomp/Vox Records for just being there. Because practically nobody else is! I mean, the labor of love that goes into these projects, I know for certain if these guys (namely Erik Lindgren and Greg) weren't digging and going above and beyond the call of duty, that this here compilation (and a lot of others) would not be in my CD player. Someone has to care enough about this genre to archive it like this, and they are doing a wonderful job. Now a person like me with out the time or ambition to dig up these wonderful nuggets can easily spin them. And what about these gems? Well, this is some obscure, but damn heavy duty psychedelic meandering. 20 different bands with names like The Waterproof Tinkertoy, Spontaneous Generation, Rasputin and the Mad Monks (doing "I Had Too Much To Dream (Last Night)"), Demons of Negativity, Six Feet Under etc., really pour it on. This is one great disk to spin at your next acid party. Some great tunes, some of which could fit nicely in with some of the stuff coming out today. - Al

(Voxx POB 7112 Burbank CA 91510)



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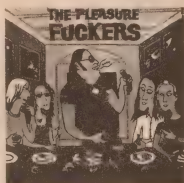
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VARIOUS

"A Very Punk Xmas" 7" E.P.

Well, nice packaging is about all I can say for this release from Further Beyond Records. It is two 7"; one red and one green with an inner booklet describing the bands, with contact info, and even lyrics in some cases. Anyway, I can't believe I suffered through this 8-song calamity, but I did. It's unfortunately the one-two-three-four punk rock applied to some X-mas favorites. There's one superior cut though, by a band called Guage. Its kinda cute with nice harmony but it really should not influence you to shell out any money to buy this. - Michele.
(Further Beyond Records: 1210 Gregory Place, Downers Grove, IL 60515)

VARIOUS

"Born To Choose" CD

The pro-choice movement, thankfully, is still in full swing. What with insane, uneducated, fanatically religious nincompoop Republicans dominating the last twelve almost fascist years (not that it's not like that still), the movement needs more help than ever. Will, here we have a pretty musically diverse group of bands gathered together and donating unreleased tracks to boot: REM/Natalie Merchant, Matthew Sweet, Sugar, Mekons, John Trudell, Tom Waits, Lucinda Williams, Pavement, NRBQ, Cowboy Junkies, Soundgarden and Helmet. How's that to fuck up the right wing assholes? - Cake (Rykodisc)

VARIOUS

The Francis Brothers/Bark Market split 7" The Francis Brothers play some really scary twisted "music", which sounds good at 33 or 44rpms. The second song by them has someone doing a carnival freak-show impression of a guy who's trying to get you to go in and see the freaks. Weird shit. Bark Market, in all their beautiful mess of a fucked up noise are on the flip with "Car Jack" and if you don't have "Gimmick" or even "Vegas Throat", you fucking suck! This doesn't have a record label listed on it, but Bark Market gets their name stamped in big letters on the front cover. Look for it. -- Ted
(Bark Market: PO Box 22511, Brooklyn, NY 11222-0009;

Francis Brothers: 3036 Caroline Street, Auburn Hills, MI 48326)

VARIOUS

"Free Aspirin and Tender Sympathy: The Las Vegas Underground CD"

I had the pleasure of meeting Behemoth Records dude Darren wells when he hosted a Humpers gig that got way outta hand in fabulous Las Vegas. A real trooper, now he's rounded up 15 of the city's best bands for this showcase CD. First of all, I was shocked by the high caliber of production that's a common thread on the project. It has an tweaked, amped-out feel just like the town itself. Lots of lead guitar action, much of the stuff leans toward riffy metal-punk, with the catchiest offerings coming from Vermin from Venus, who have been around a while and have the honor of kickin' things off. Mudslide did some good psych-pop. Nice

job overall.- Martin McMartin
(Behemoth Records, POB 27801, Las Vegas, NV, 89102, write for free catalog and tell 'em you saw it here!)

VARIOUS

"Yellow Pills: The Best Of American Pop Vol. 1" CD

This compilation kinda continues where the Rhino reissues of American powerpop left off. Latter day rare and unreleased recordings of Dwight Twilley, Shoes, Adam Schmitt, the Cowbills, 20/20, Enuff Z'Nuff, Devin Hill, Critics, Jim Basnight, Chris Von Sneidern, the Spongetones, the Rubinoos, Tommy Keene, Ken Sharp, the Flashcubes, Elliot Kendall, the Vandalias, Wallop featuring Wally Bryson, Buddy Love, Three Hour Tour and Mark Johnson. With cool liner notes about the artists and each track. What we need is more of these comps and let power pop take over now! - Cake
(Big Deal Records, POB. 2072 Peter Stuyvesant Station, NY, NY. 10009-9998)

VARIOUS

Stereolab/Unrest split 7"

Made as a tour single, this combines Unrest's "Where Are All Those Puerto Rican Boys?", a chiming instrumental with plenty of messing around that shows what they can do when they try. The Stereolab side, "Mountain", is another piece of Stereolab's melodic brilliance, with a stand-out bass-line and perfect singing courtesy of Laetitia and Mary who combine for some of the best harmonies. Limited to 2000 and available only on the tour. Sure am glad I got one!-Royce
(Teen Beat/ Duophonic Super 45s)

VARIOUS

"The Beavis And Butthead Experience" CD
Yes, those two lovable, yet stupid fifteen year olds have put out what they consider to be "a compilation that doesn't suck." The in-between song chatter gets a little old at times and reminds me of the Canadian SCTV brothers, Bob & Doug McKenzie (remember "Take Off" with Geddy Lee of Rush on lead vocals?). However, there are some very memorable cuts such as Nirvana's "I Hate Myself And I Want To Die" and unreleased cuts from Primus, White Zombie and Anthrax among others. Cool.... cool.... cool... this kinda kicks ass! - Cake
(Geffen Records)

VARIOUS

"Play at Your Own Risk vol.1" 7" E.P.

This is a six band sampler of fun punk music. It contains a track by the Yah Mos, F.Y.P., Degenerates, GrUps, Bored to Death, and Sheep Squeeze. This is the product of the Twisted mind of one Todd C. - F.Y.P.! It ranges from slower mid-tempo punk to manic thrash. The label also has kid scribbles on them (done with crayons, even...) and comes with an info booklet. Comes on grey vinyl. Fun. - Katz
(Recess POB 1112, Torrance, CA 90505)

VARIOUS

A- Bones/Southern Culture on the Skids 7"
From the fine people who brought you the

Waldos single, it's a 50's raver from the A-Bones, the raucous "Gossip, Gossip, Gossip!" Then it's North Carolina S.C.O.T.S. who spurt out a 60's surf instrumental with a spaghetti-western feel. Shake it.- Martin McMartin (Baylor Records, 633 Leonard St., #3, Brooklyn, NY, 11222)

VARIOUS

aMiniature/Drip Tank split 7"

This is the first release of a strictly limited (500, I hear) edition series of 6 seven inches consisting of different live songs of twelve of the fourteen bands that recorded a week long series of shows at the Casbah last summer and appear on the supercool "Musica del Diablo: Live from the Casbah" compilation CD put out by Casbah/Cargo Records. aMiniature play a quick paced rendition of "Towner On the B-Side", a song that always makes me down a little when I hear it. I guess that means it's doing its job! You can just feel the tension (or is that nervousness?), desperation, and exhaustion John's voice as he sings this song. On the flip, Drip Tank rip through "Mumblehead" a great pop/punk tune that shows their greatness and why they should be destined for stardom. Get this if you can find it! -- Ted (Trademark Records, PO Box 16224, San Diego, CA 92176-6224)

VARIOUS

Inch/Contra Guerra split 7"

More alternate live tracks from the Casbah live CD collection. This one featuring two San Diego bands that deserve a lot more praise and attention than they seem to be getting. Inch play one of their two best songs (the other appearing on the CD mentioned earlier) called "Kermit the Hostage" that has a great groove and rhythm to it. Contra Guerra, currently one of the best bands in San Diego, play unpretentious kick ass punk pop and fucking rock in a song called "Another Scratch" that brings to mind at times "Surfer Rosa" - era Pixies. Take a chance if you can get your hands on this and you won't be disappointed. -- Ted (Trademark Records, PO Box 16624, San Diego, CA 92176-6224)

VARIOUS

"RRR - 100" 7" E.P.

Just when you thought one locked groove at the end of a record is maddening enough, but imagine a hundred separate locked grooves! Insane. One hundred locked grooves by one hundred artists. Limited pressing, very industrial. - Katz (RRRecords, 151 Paige Street, Lowell, MA 01852)

VARIOUS

"Working Holiday: September" 7"

What is normally a dreary month was almost made okay by the release of this, one of the best of the series yet, with Jawbox celebrating Peter Falk's Birthday with the Joy Division-esque instrumental "Falk" that rocks like your autistic cousin. Crackerbash turn in an angst-ridden back to school punk-out with "Back To School," and just generally let it rip. An incredible split that is just too damn short-Royce

(Simple Machines PO Box 10290, Arlington VA 22210-1290)

VARIOUS

"Raw Energy" CD

This is a 14 band sampler of some of the newer rock acts from the Toronto area. The sounds here are similar to what you would hear in Hollywood. Most of the bands here rock out enough to where I'll probably end up taping it for Shane... The cartoon on the cover is totally great, funny, and also really epitomizes the usual band tour horrors. A keeper. - Katz (Raw Energy/A&M Records, Canada)

VARIOUS

"Brainblo" triple 7" set

Well this triple 7" set of 10 garage bands starts out with a bang and loses a little steam towards the end when the rockabilly and some slower, mellower shit comes into play. The best of the lot being the American Soul Spiders, Burnout, Dog, Gamma Men, God and Texas, and the chaotic loud rocking shit of a band called Blue who have not one but two storming songs on here. All of the above mentioned bands totally fucking rock and if you like hard pounding energetic garage rock and roll, then this is for you. -- Ted (Casting Couch Records, PO Box 2582, Durango, CA 81302)

VELVET UNDERGROUND

"Live MCMXCIII" double CD/video

Remember last issue's review of the now out-of-print Australian box set? What more is there left to say about this highly innovative and classic rock band? Well, there ain't no one around who can do better than the originators. Twenty-three songs spread out through two CD's (there's also a single CD which is a compilation of both and a limited edition that has got some mindboggling packaging!) Recorded live at L'Olympia Theatre in Paris, France on June 15-17, 1993. Check out the video disc/tape of the same set which is almost two hours long and well worth the price. Too bad that they broke up again. You will be a fool to pass this up! - Cake (Warner Bros.)

VICTIM'S FAMILY

"Maybe If I..." 7" E.P.

These guys return again with their latest effort... A three song E.P. Two of the songs are funk-styled punk, that reminds me of the Minutemen at times. The third track is a jazzier instrumental groove, that makes me feel like I'm cruising along on a desert highway when I'm listening to this. - Katz (Alternative Tentacles)

VODKA

"My Name Is Dave" CD-5

This is Celia Farber of Spin Magazine's AIDS column's band (probably the best part of the mag) and is a pretty capable drummer, but the music really bites the big one. It's disappointing 'jump-on-the-bandwagon'-because-of-Nirvana' nonsense. - Cake (Funky Mushroom Records, POB, 100270, Brooklyn, NY, 11210)

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WEDDING PRESENT

"John Peel Sessions 1987-1990" CD
The Weddoes have recorded more Peel sessions than any other band I can think of. These comprise the until now unreleased sessions going from some "George Best" material, through the transitional EPs, to "Seamonsters". Peel sessions, by virtue of their short time span recording nature, are rougher, more rockin' versions, and these are no exception. Sounding considerably punchier on the older material like "Give My Love To Kevin", and "Take Me!", while lending a new bent to later songs, especially the fantastic "Blonde". This compilation is well worth seeking out and paying the high import price for, even if Hitch's normally excellent sleeve work is a little lacking here.-Royce (Strange Fruit)

WHATEVER...

"Deep" 7"

A pop punk band with a bit more bite to their sound than the average pop punk band. This is because the vocals are screamed and not sung, and the guitar is loud and unclear... these qualities are good, in my book. Too bad there are only two songs here, so I hope their next vinyl release keeps up the energy factor, and doesn't wimp out. - Katz (Dead Beat, 1662 Loblolly Ct., #146, Kent, OH 44240)

WHY? THINGS BURN

"Sanctum" CD

I've discovered a new way to do reviews for new bands, or at least bands that I haven't heard of before. Slip on a CD

before you go take a shit. While you're shitting, you can't move and are forced to hear whatever is on the stereo and to give it a chance whether it sucks or kicks ass. Because you'll be forced to listen to it for some period of time, you'll also be forced to think up something to write about during this time. Speaking of shit, this smells worse than my particular dump on the day I first heard this. This sounds to me like a stupid LA copy band doing acoustic Jane's Addiction covers about five years too late. - Ted (Ton, 6201 Sunset Blvd., HELLYwood, CA 90028)

WIG HAT

"This Came Out of Me" CD

NY- based bunch that bust out with the anthemic "Letters," a thrashy pop- punk nugget that reminded me of the Misfits throwin' down with some beach punks. Cool. Early X has gotta a major influence for the vocalist, but I always thought a little of John Doe went a long way. Much of the rest gets lost in the 90's indie- rock shuffle. These guys are trying to cover too much ground individually, I bet, 'cause I noticed that song writing credits are given to four separate individuals on all but one of the 14 cuts. Bands who operate like that tend to self- destruct due to lack of cohesion. We'll see. - Martin McMartin (Futurist Records, 6 Greene St., 2nd Floor, Ny, Ny, 11013)

WISH FOR EDEN

"Pet The Fish" CD

From San Bernardino County, Wish For Eden is a powerful hard driving 3 piece

with no attitude, no gay image thing, who have punk rock roots weather you hear 'em or not. The "Pet the Fish" CD has got cool cover art and definitely cool photos on the inside jewel box insert. But packaging aside, Wish For Eden kicks on "Pet The Fish" in a big way. Most of the song titles are one worded, ie, "Green", "Blood", "Fly" and the lyrics are included. The songs may sound the same, but they all sound good to me. Music with balls is what I like about it. - Sophia (Tooth and Nail Records, 92 Corp. Pk. C-650, Irvine, CA 92714-5108; Wish For Eden POB 691, Bryn Mawr, CA 92318)

WITCH DOCTORS

7" E.P.

Slightly slower, more bluesy 60's garage than I saw at their recent live gig, which was frantic, but kids who dig this genre will be more than pleased with what these retro- purists have put down on this release from '92. Seems like someone else always snatches up the way cool stuff on Lee Joseph's Dionysus/Hell Yeah label here at the office, so I dropped a beers worth of change to buy this after their gig to keep you in the know.- Martin McMartin (Dionysus, POB 1975, Burbank, CA 91507)

WORKDOGS

"Roberta" CD

Traditional rhythm & blues complete with occasional sax toots and lap steel guitar. The sound of murky scum from the gutters of the Big Apple runnin' straight into the Mississippi delta. Nice live feel should please a full spectrum of fans that dig

roots revivalists from the Cramps right on up to Pussy Galore (or whatever that bunch calls their band(s) this month) will dig this thoroughly. "A Women Is More Than a Box We Come In" contains some profound lyrics underneath the Bo Diddley shuffle. While you're at it, some of you kids might wanna check him out to see what he was up to about 25 years before Nike commercials. Another fine release from Sympathy.- Martin McMartin (Sympathy)

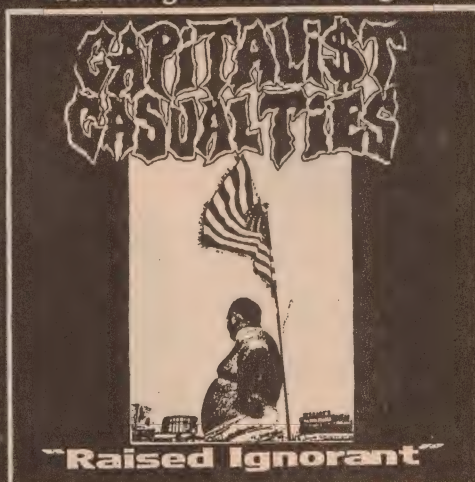
YARD TRAUMA

"Oh My God!" CD

I'll never forget the day in September of 1991- Tiffany and I drove out to Joe's house to visit. He made us barbecued tofu burgers and after we ate, we all sat on his bed and listened to a rough mix of this album sans vocals. That Christmas, Joe handed me a boombox- dubbed tape copy of a semi- final mix, as a gift. He never would talk about the breakup with me- but then again, I never asked. One thing I knew for sure was that a lot of love was poured into this CD. I could sense it. Joe was so proud of the album- he was incredibly happy with the way it was headed- I could feel it. As a matter of fact, it was during this time that Zebra and I talked about forming our own band. And it was something that Joe said that took away my reservations. Who knew that things would end up like this? Lee has Outside/Inside, Zebra has a beautiful baby (from what I hear- we don't talk anymore and I am the cause) and a new husband, Joe is somewhere- I hear updates that

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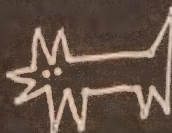
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he is doing okay and is happy. Walter and Davey? I dunno. I know Walter left the state, and I never knew Davey. So... what's all this got to do with a review of the CD? This band, and especially this album made it okay in my mind to get my own feet wet in music again. Wonderfully written songs with lyrics reflecting incredible wisdom and experience. This album only scratches the surface of what was Yard Trauma (and still IS in memories), yet it is a superb document unto itself. Yard Trauma was one of the few bands I have ever befriended that were the same onstage and off. The sincerity and sheer love of using the tool of music TO communicate love was NEVER in question. I can't say that for many bands before or since. - Thom (Hell Yeah Box 1975, Burbank, CA 91507)

YO LA TENGO

Cassette

More unfamiliar territory for me, only thing I have heard from this band is a cover they do of Blondie's "Dreaming", so I was kind of expecting these guys to do energetic pop music. Not quite. Some shoe-gazing stuff here, which is usually up my alley, but I don't know if I like this.... they're really trying to sound like My Bloody Valentine (listen to "Double Dare", and "Superstar Watcher"), with other tunes (notably, "Nowhere Near") sounding a lot like Spiritualized. The music's not bad, I just think bands should try to find their own sound; you can sound like another band and be unique but Yo La Tengo isn't quite doing that. - Michele (Matador Records)

VARIOUS OTHER BOOKS AND VIDEOS...

"ABANDON HOPE ALL YE WHO ENTER HER"

Richard Ionnson Pfenum

A mini-chapbook that's long on images, short on length. A great title guides us into a world of trains, darkness, sex, and more literary puns. The hit-and-miss poems are framed by some very cool drawings. Richard's repeated words, and the shortening of your to yr, grow a little old; but when he offers lines like "I steal imaginary flowers from the churchyard and give them to her. She smiles and eats them like candy." it's hard not to enjoy the verbal repast. - POOCH

(Undulating Bedsheets, c/o Mike - P.O. Box 25760 L.A., CA. 90025 [\$1.00 ppd.])

"FROM X-RATIONS AND BEYOND"

Patricia F. Craig

After such a warm intro, it would be hard not to find something likeable about Pat's verses. While covering various aspects of "this whole unrequited love shit," teen fears, and other bits of nature, she uses an assortment of forms and fonts to make every piece different. Ya, some of it's a little sappy, but her positiveness shining through the pain is refreshing; and she's probably more sincere than Lenny Kravitz. - POOCH (253 W. 24th St. #105, N.Y.C., 10011 [no \$ listed])

"SON OF MASS PRODUCTION And Other High-Tech Tales"

Ken Greenley

"and I been tryin to keep a cool head about things, but the way it's been going lately..." begins one of the many stories of injustice at the hands of our uncaring, mechanized society in this paperback. The afflicted, downtrodden, outcast who turns revolutionary fights back as best he's able when pushed to the limit, seems to sum up Mr. Greenley's sentiments. From an over-worked laborer, to a hunted tiger (used in a petrol company commercial), the underdog reigns supreme. The first, and third, person observations (even by a space alien) are identifiable, although a bit too politically correct for my taste. Heavily pedantic, rather it's the simple tales of personal confrontation and triumph ("Intersection," "Plain Ol' Lake") which put their messages across in a subtle, more effective way. The sort of gentleness the powers that be might use when handling the needs of everyman (and living thing). Greenley states "I must continue to see, the sense, to live, to feel..." truly a creed we could all benefit from. - POOCH (p.s.- Ken, sorry it took so long.) (Improbable Productions, 516 Harvard Place, North Brunswick, N.J. 08902 [\$9.00])

LOU BELIEVERS RAP DAMAGE GRUNGE PEDAL SKEENO H.C. RULES

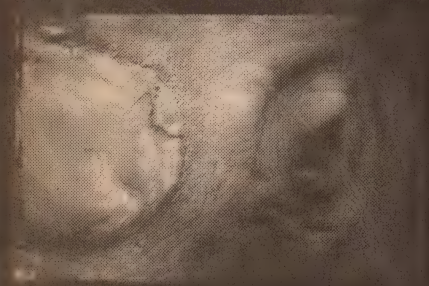
by DAVE MARKEY

From the man who brought you 1991: THE YEAR PUNK BROKE, the infamous DESPER-

ATE TEENAGE LOVEDOLLS and much more, comes these four mini-films that are each about ten minutes in length. The films were all put together with the help of Thurston Moore and all have quite a humorous bent to them. The first film, LOU BELIEVERS, is also subtitled "In Search Of James Woods" and features the late Joe Cole as Lou Reed (using a Bam cover as a mask) as they trek around looking for James Woods at newsstands and at busy intersections while unsuspecting bystanders are left baffled and shocked. The second film, RAP DAMAGE, is also entitled "In Search Of The Hip Hop Rabbit" and has to be seen to be believed. It is completely hilarious and "Dances With Wolves", the Kevin Costner film, is brought up constantly as a reference point to the film. It features Thurston doing lots of jive/rap talk and uses expletives in a way not used since "Scarface." A memorial film for sure. GRUNGE PEDAL features Thurston (wearing a 1992 Flipside T-shirt), Kim Gordon and Julie Cafritz exclaiming the virtues of using a grunge pedal while reading a couple of poems by Jeff McDonald and Jack Brewer and talking about the "Public Service" punk rock compilation from the early '80's. The fourth and final film, SKEENO H.C. RULES, is Dave Markey's actual depiction of Sonic Youth live performing "Dirty Boots" and "Kool Thing" while they were opening for Neil Young during his 'Ragged Glory' tour. These films are available through Estatic Peace/We Got Power Films. Please send a self-addressed stamped envelope for more information. Great job, Dave & Thurston! - Cake (We Got Power Films, 1223 Broadway #314, Santa Monica, CA. 90404)

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delilah

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delilah



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Ten Best Films for 1993

ARMY OF DARKNESS
THE FUGITIVE
IN THE LINE OF FIRE
IT'S ALL TRUE
JURASSIC PARK
MUCH ADO ABOUT NOTHING
THE NIGHTMARE BEFORE CHRISTMAS
PROJECT A - PARTS I & II
SCHINDLER'S LIST
TRUE ROMANCE

PRINCE OF DARKNESS

The Films of Michael Reeves

1994 will be the 25th anniversary of the death of Michael Reeves. His name is not as well known as it, perhaps should be, in film circles. Reeves was one of England's most promising young directors in the late 1960's. Because of his untimely death, he was never able to fully attain critical attention for his films or develop a more intensive career. His work, while superficially in the low-budget horror/exploitation arena, was of an exceedingly high quality, both as entertainment and art. His unrelenting depictions of violence and its aftermath are particularly devastating today given the callous attitude and generic violence portrayed in current media. Reeves refused to pull his punches, and made the violence in his film as realistic and disturbing as possible. This attitude would involve him in considerable controversy over what should be allowed to be seen on screen, in England and America.

Reeves began his career by making student films while in English public schools. His ambitions took him beyond his amateur dabblings, and he eventually found work as an assistant director on several European productions. CASTLE OF THE LIVING DEAD (1965), a film which Reeves completed after the producer fired the original director, was his first directing credit. He was 21 years old, and the film

is slightly amateurish given his lack of experience. This unremarked on little film would also give the first major acting role of his career to Donald Sutherland, who would go on to stardom in such films as KLUTE (1971) and M*A*S*H (1972). In CASTLE, Reeves' influence can be felt most clearly in the particularly sadistic scenes of violence. What he learned here would be applied doubly to his next film, THE SHE BEAST (1966) featuring cult horror film actress Barbara Steele (BLACK SUNDAY (1960), PIRANHA (1978). The project, variously known as VARDELA, REVENGE OF THE BLOOD BEAST, and SISTER OF SATAN was written and directed by Reeves on a budget of \$35,000. The film, dealing with a young British couple on honeymoon in Communist Yugoslavia who are possessed by the spirit of a vengeful witch, teetered on the verge of being a political comedy. Shot hastily in a variety of styles and even formats (some 35mm, some 16mm, even Super 8mm) on such a ridiculously low budget, Reeves was pushing the frontiers of

what horror films are supposed to be about. Anyone who has seen the film can attest that it is very strange and dreamlike. In places it seems like a comedy, a drama, a horror film, and even a religious allegory. THE SHE BEAST came and went at American drive-ins with little notice for it's offbeat style or it's director's obvious talent. A serious cult has built around the film in subsequent years and it is still a work of immense value in the horror field. A year later, in 1967, Reeves made his biggest film yet with THE SORCERERS, starring Boris Karloff. THE SORCERERS is one of the most accurate portraits of Swinging 60's/Mod London at its very height. The film, which dealt with mind control of the young by the old and LSD experimentation, was billed as a 'science fiction thriller'. The psychedelic era had just begun,

and Reeves experimented with light and colour to portray the lead character's sensory overload as he commits a string of brutal murders. THE SORCERERS also first successfully introduced Reeves' obsessions with the duality of human nature (Good versus Evil) and the concept of Original Sin and its contaminating effects on mankind. The film was very profitable and even garnered the first positive notices in the press for Reeves as a director. In an age of 'polite' English filmmakers, Reeves obvious passion for, and affinity with, Hollywood 'B' movies set him apart from the rest of the pack.

It was 1968, however, that was to see Reeves'

greatest achievement as a filmmaker. Reeves had read the novel THE WITCHFINDER GENERAL, Ronald Bassett's chronicle of the infamous Matthew Hopkins and his bloody witch trials, and thought that it was the perfect vehicle for his unique talents. Reeves, with his friend Tom Baker, adapted the novel and produced a remarkable screenplay that gave dramatic life to the terrible reign of Britain's first and only Government-appointed Witchfinder General. With a script and a commitment from Donald Pleasance to star as Hopkins, Reeves began to

seek financing for his film. When American International Pictures, the leading American 'B' movie studio, agreed to distribute the film, they made a fateful demand: instead of Donald Pleasance, they wanted Vincent Price to star as Matthew Hopkins. Reeves was devastated. Without American International's money he couldn't make the film—but he didn't want Price in the role. Eventually, Reeves was forced to give in and accept Price as Witchfinder Hopkins. Despite Price's reputation as the leading villain of his generation, Reeves felt Price was to campy and would not play the role as seriously as it

should be portrayed. Throughout the shoot, Reeves and Price clashed bitterly. Price could not comprehend that some 'kid with a camera' would try and tell him what he could or could not do with a performance. To make matters worse, Reeves went out of his way to antagonize the older actor and make things difficult for him.

Ultimately, the two never saw eye to eye, but their combative relationship developed real artistic fire. Price had the role of his career and garnered international acclaim for his subtly evil interpretation of the Great Witchfinder. Reeves, whose visual sense was at its peak, was catapulted from obscure horror director to one of the top international filmmakers. THE CONQUEROR WORM, as the film was called in America, stirred relentless controversy over its graphic depictions of numerous and unpleasant tortures and deaths. In Britain, released more accurately as

WITCHFINDER GENERAL, the film was rated X for Adults, and children were not permitted to see its historically accurate and bloodily realistic portrayal of Britain under Cromwell. The film went on to become one of the top 10 grossing films of the year in England, and one of the top 15 films in America. That accomplishment, in a year that featured such blockbuster competition as 2001: A SPACE ODYSSEY, PLANET OF THE APES, YELLOW SUBMARINE, IN THE HEAT OF THE NIGHT and the 007 epic ON HER MAJESTY'S SECRET SERVICE, is very impressive indeed for an unknown director and a graphically violent horror film.

In 1969, at the age of twenty-four and after only four feature films, Reeves tragically overdosed on alcohol and barbiturates in his London flat. Reeves, who suffered from bouts of depression, seemed to have lost hope in a world that he saw as hopelessly flawed and evil. His films accurately reflected his pessimistic nature and established an unusual precedent in horror films to come, a complete lack of happy endings. Reeves' films, like his heroes and ultimately his very life, all came to tragic ends. Even his death occurred while he was preparing to shoot THE OBLONG BOX (1969), his fifth horror film that was completed by Gordon Hessler (SCREAM AND SCREAM AGAIN (1969), KISS MEETS THE PHANTOM OF THE PARK (1976). While much of his work has been shrouded in speculation over what might have been, his real lasting legacy are the four films that mark him as one of the handful of true artists who have carved out a name for themselves in the horror genre.

MICHAEL REEVES

Filmography/Availability on video

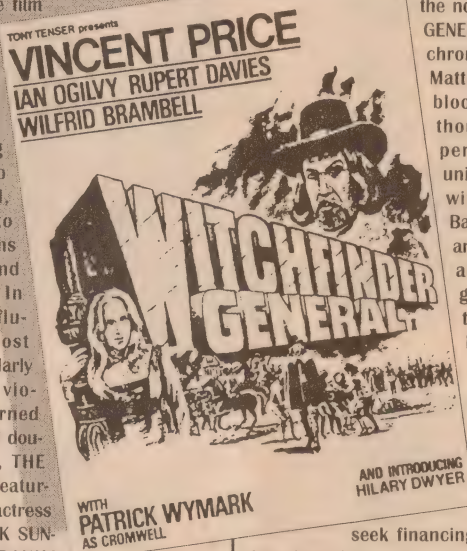
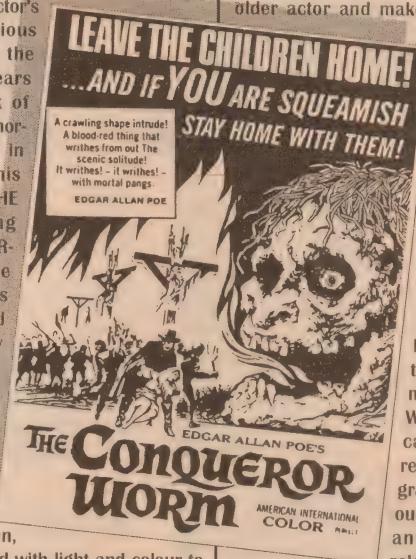
The best place to look for Reeves' films (or any obscure horror films you might like to own) is SINISTER CINEMA: P.O. BOX 4369 MEDFORD, OR 97501-0168 or Phone (503) 773-6860. They publish a great catalog that you can get free for the asking that's packed with posters and ad mats for some of the worst films ever made.

CASTLE OF THE LIVING DEAD (1965) (Bootlegs only)

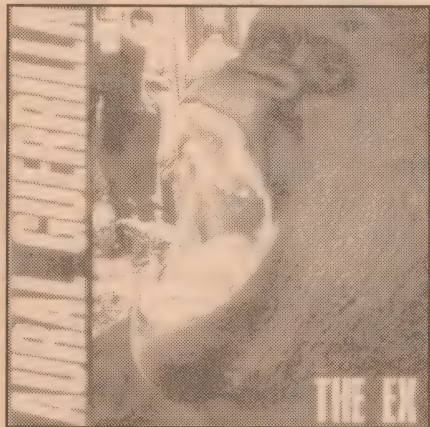
THE SHE BEAST (1966) -Gorgon/MPI Video

THE SORCERERS (1967) -Gorgon/MPI Video

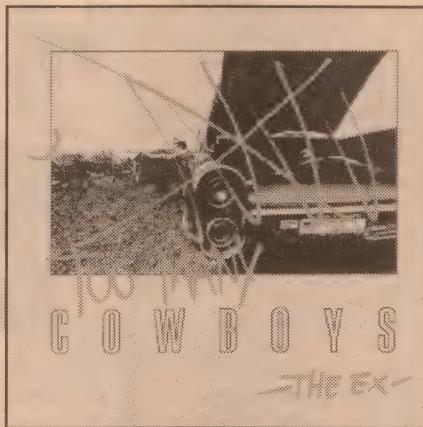
THE CONQUEROR WORM (1968) -Media Entertainment



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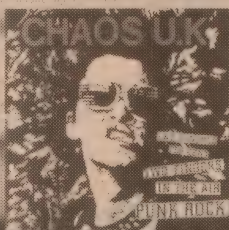
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LIVE VIDEOS (PAL - NTSC - SECAM) : Rollins, Swans, Rapeman, Bastro, Oxbow, Cave, God, Terminal Cheesecake, Buttholes, Bad Brains, Stretch Heads, Treponem Pal, Cop Shoot Cop, Seven Year Blitch, Lydia Lunch, Jesus Lizard, Boss Hog, God & Texas, Antiseen, Boredoms, Cows, God Flesh, Melvins, Sebadoh, Babes I.T., Jane's Addiction, Porno 4 Pyros, Soundgarden, Tad, Snuff, MTX, N.M.A., DCD, Clock DVA, Hole, Seaweed, Crimpshrine, Surgery, Dwarves, Ministry, Christian Death, Cramps, Foetus & tons more... For details & best quality - send either \$1, 4 stamps or 4 I.R.C.'s to: Karl U., 550 Larkin., (#302), SF, CA. 94102-3312. (Wanted:- Old Swans, Sleep & SOA).

SOUND CHOICE MAGAZINE. Stay tuned for HUGE 1997 Bi-annual Edition. Another crazy-bitchen-acid-love project from the Audio Evolution Network. Send SASE for list of back issues. Note new address: Sound Choice, P.O. Box 1125, Oceano, CA. 93445)

IMPRESS YOUR FRIENDS, depress yourself... if you need the latest gossip & info on semi-automatic weapons, human blood samples, sodomy tips or records, books & fanzines Write to Pogo On Your Fucking Face Distribution... For a catalogue send either 3 stamps, \$1 or 2IRC's (world) to Freddy The Bastard/P.O. Box 14932, Gainesville, FL. 32604 USA.... Merci, Merci...

FREE CATALOG of tons of seven inches, tapes and CD's. Something to make everyone happy from rare punk and hardcore to alternative. Send a stamp to Round Flat Records, 63 Lennox Avenue, Buffalo, New York 14226.

GG ALLIN & THE MURDER JUNKIES. New 7" out now. "Kill Thy Father, Rape Thy Mother." b/w "Take Aim & Fire." \$5 USA/\$7 World. Send US cash or money order to: Skeeter Rider, P.O. Box 9561, Wyoming, MI. 49509-0561.

MY WAR IN '94! A full on battle assault against society. S/M graphics will be at the forefront of the apocalypse culture. Send 3 - 29 cent stamps for our catalog of almost 50 subversive and brutally shocking shirts. P.O. Box 10701, Bradenton, FL. 34282-0701.

SICK SHIRTS FOR SICK FUCKS. S/M graphics has over 50 designs to please and disgust all you scum. Murder, mutilation, magick and mayhem, it's all here. 3 - 29 cent stamps for a catalog. P.O. Box 10701, Bradenton, FL. 34282-0701.

WANT TO BUY and sell records of all punk-post punk female bands. Will pay good price for rare stuff for info \$2: Femme Fatale Records, P.O. Box 621, Maynard, MA. 01754.

FREE SAMPLE: Be one of the first 50 callers to leave your name and address on (415) 266-9275 and get a free sample issue of "Good Clean Fun"-THE ZINE. Listen to these raves, kids: "One of the funniest, most brilliant comic strips in the nation" - Ace Backwards. "Well Done"- Flipside. "The Next big hit" - Mike Gunderloy, Factsheet Five.

COAGULATION- pen pal zine now forming first issue. send me your personal ad. 40 words plus a

list of 10 or less bands you love, your address, and a buck or two (to help with postage & printing). coagulation will be mailed to you after printing. homophobic/ racist ads will NOT be tolerated. gothic, punk, industrial, all are welcome, send stuff to - Wenzdae de Noire, c/o Denzils Music Emporium, 412 E. Grand Ave, beloit, WI. 53511..... (Hi ZBY!)

"GOOD CLEAN FUN is one of the funniest, most brilliant comic strips in the nation" - Ace Backwards. See for yourself - The Zine. Send \$1 to: Gene Mahoney, Box 843, Redwood City, California 94064. Get it. (I know where you live.)

THE ANTI-MRR CLUB IS BACK! Now taking submissions for #5. If you hate MRR, write me a half page or full page essay on why you hate MRR. Don't be scared by the word essay, it's just the best word I could think of to describe what I want. Also accepting submissions of records, tapes and CD's from bands that hate MRR (Statement of hatred of MRR with record, please.) Sorry, no issues of #4 left available. Write: Paul Mendelowitz, P.O. Box 3326, Redwood City, CA. 94064.

ANUS THE MENACE would like to play your town!! Write us and tell us if we are welcome. Send us club names and numbers and we will send you some goodies. ATM 3149 1/2 Garden Ave., Los Angeles CA 90039.

TRADE OR PAY, I want Cracked Actor/Nazi School 7", Stimulators/Loud Fast Rules 7", Kraut/Kill For Cash 7", Big Boys/Where's My Towel LP, Germs/Lexicon Devil 7" and more. (old NY HC, old TX Punk, old L.A.(CA) punk/HC records). I have Shonen Knife 1st & 2nd 8", Sekiri/ 7" & LP's, Genbaku Onanies/8" & LP's, Stalin/ SOB/ Gauze / Lip Cream/ Swankys /Hijo Kaidan/ and many many Jap/ punk & HC records! Send your list! Masayuki Kokawa, 3 - 5 - 30, Minato Wakayama - Shi, Wakayama, 640 Japan (PS) 2150... I need Nike old model Hi-top sneakers (used & unused).

ATTENTION: THOSE WHO ORDERED SLUG VOMIT #2 but did not receive it, please write back and I will send one to you. Due to circumstances, the mailing list was lost. Slug Vomit, 2257 Imperial Lane #2, Green Bay, WI. 54303.

HEATHER DIDN'T CALL: smart of her... what about love?... 1. You learn to love 2. You learn to fuck. You fucking idiots make me sick - in a bathroom stall at a local university. 10 songs 19 minutes \$5, 3609 Pomo Lane, Modesto, CA. 95356.

THE BAD GENES - "Four Songs" - seven inches - three bucks - all the way to your door. Hearty Rocking punk with lotsa beer and hate and guitars. Fuck you. It's rocking in a way that low calorie Italian dressing ain't - cash only to: THE BAD GENES, PO BOX 71275, PITTSBURGH, PA. 15213

WHITE MALE 28 YEARS OLD, temporarily incarcerated, looking for correspondence. All ladies who respond, guaranteed an answer and friend. Go ahead, make my day! Wayne Anderson #918986, Clallam Bay Correction Center, HC- 63, Box 5000, Clallum Bay, WA. 98326.

GG ALLIN MAIL ORDER CATALOG. Over 30 different items including CD's, T-shirts, records, stickers, & tapes. New stuff added every month! Send (2) .29 cent stamps for a cool catalog to: Vomitose, P.O. Box 9561, Wyoming, MI. 49509-0561.. Scumbag forever!

ALEX SCHIAVI THE GREATEST ITALIAN EXPERIMENTALIST. Extraordinary guitar player/noiser! His

music is available for your Company or for your next CD-tape compilation. What about his music? Italian futurist music, industrial metal noise, vocal noise, Transylvanian rock, guitar experiments, un/natural noise, avant-garde. ALEX SCHIAVI has about 300 hours (yes/300 hundreds) of recorded music (in Studio) just for your Company! SO, write us, explain your project, and we'll send you the music (in DAT or tape!) FREE CATALOGUE. ALEX SCHIAVI MUSIC VIALE SUZZANI, 1- 20162 MILANO, ITALY.

THE JESUS LIZARD (NEW triple 7" \$6.50, CS \$4, CD \$5.50), Mekons, Shellac, Tar, Pigface, Pegboy, Butthole Surfers, Urge Overkill, Big Black, Royal Trux. 7" \$3.50, LP/CS \$9, CD \$12, FREE CATALOG! TOUCH AND GO, POB. 25520-FC, CHICAGO, IL. 60625.

THIRD EYE Our second issue now out. Rants, live reviews, the MCS vs. Uriah Heep, and much more! We rise above! Free with two stamps to Doug Bassett, POB.231, Brookville, PA.15825.

WHITE MALE AGE 24 stuck in Texas!! - want to hear from females into Germs, Doors, Ruts, Devo, Etc... Esp. West Coast area ages 16-60. Other interests include poetry, books and confrontation, so let's talk. Write to: Skin Burns, POB. 152408, Arlington, Texas 76015.

FOR SALE: Sex Pistols File 1976- 1978, a four-record set - the last years. Recorded "live" - Dallas, Texas - San Francisco - Last Sex Pistols Concert - 100 Club, London & A&M studio takes. \$200 PPD. Check or M.O. payable to: Mike Pavlich, 12428 Pipeline Avenue, Chino, CA. 91710 USA. (909) 628-1630.

FREE LONG DISTANCE CALLS! Do you get tired of paying those large phone bills? I'm selling plans to a device that can make free calls from almost any pay phone in the USA. The plans are easy and everything can be found at Radio Shack. Great for touring bands! Only \$10 cash or M.O. to P.O. Box 47352, St. Pete, FL. 33743.

MASSIVE RECORD COLLECTION SALE. Lemon Kittens, Christian Death, N.W.W., Current 93, MB, Whitehouse, Throbbing Gristle, Gism, Big Boys, Misfits, Samhain, plus many more rave items, lots of comp LPs. Something for everybody, Industrial/Punk, etc... Sale good til everything is gone, write for list: Jasper Burns, 36 Stanton Road, #3, Brookline, MA. 02146 or call before 11:00 PM (617) 738-4281.

WANT TO BUY and sell female written Erotica for women only \$2 for info write to Le Erotica, P.O. Box 621, Maynard, MA. 01754.

DRUG RAID SEIZURES! Dirt cheap automobiles, houses, computers, furniture. Contact BEST KISSERS IN THE WORLD FAN CLUB. 27 W 20TH SUITE 1202, NY, NY. 10011. No credit, bad credit, no problem.

THE ONE EYED CORNDOGS!!! MEAT THE CORNDOGS exciting new release of original, truly independent Acidfunkfolkrockbluesjam from Charles Rick on 45min DAT to chrome cassettes. Also get: SET ('90 debut), ROSA ('91 unplugged) \$8 each to C.R. Kelly, P.O. 650046, Austin, TX. 78765 (shipped free US) "He's intense, heartfelt, and utterly soulful" FIREZONE "Kelly plays every instrument and he's cool, he jams, he slinks, and his lyrics are even socially relevant." OPTION. There's a batter thaang going on in Texas, son!

RARE VINYL for sale: Over 100 SXE 7" and lots of 12" (i.e., Conversion/Axtion Packed/New

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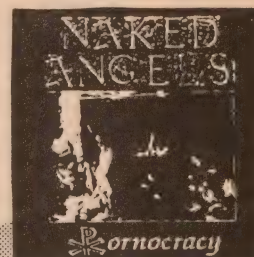
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DEEPWATER "S/T" LP



BEP 930716
LAZY SUSAN
"Pinwheel" debut 7" Ep



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Age/Revelation). Also, US, GB and European punk/HC stuff from '76 till today. WANT/TRADE lists welcome. Others send IRC. 100% Fairplay. H.PROCHNOW, DORFSTR. 158, 24147 KLAUSDORF, WEST GERMANY.

RECORDS: all X- Claims, Dischords, NA, Crucifix, OO, X- Specs, AOF, etc. Send SASE: Wes Jones, 120 S. Elliot Pl., Brooklyn, NY. 11217.

INDUSTRIAL/NOISE WANTED, Vinyl & original cassettes needed by the following: Broken Flag, Come Orig., Whitehouse, MB, SPK, Sutcliffe Jugend, Throbbing Gristle. Will trade or buy. Send lists, sales, trades & wants. Michael C., 428 Broderick Street, San Francisco, CA. 94117.

WANTED: ASSUCK, NAPALM DEATH, Doom stuff. Plus other metal and hardcore. Will buy or trade. Have 4 page trade list with hardcore, Sub Pop and more. Send your trade/sell list to: Robert Cleveland, 1705 Gateway, Middleton, WI. 53562.

SPUNKASFUK VIDEO ZINE has GG, BLOODY MESS AND THE SKABS, JOE CHRIST, MUSIC VIDEOS BY LOUIS POSEN (NOFX & GUTTERMOUTH) and much more, get it fuckface!!!! \$17.00 (that's cheap there's nudity ya pissface) RYAN GILLIKIN RD1 p.o. box 1290s, Clarendon, PA. 16313.

NORTHERN NEW JERSEY wake the fuck up! Vicious Beatniks need dependable bassist and drummer. Don't delay - there are audiences to taunt. Singer/guitarist just moved from Long Island needs rhythm section to continue on with the (mostly unknown) Beatnik tradition. Looking for contributions of both artistic ability and beer money. Among hundreds of influences are: Husker Du, Estrus Records, Pixies, Bukowski, Dead Kennedys, Burroughs, and other shit. Dave (201) 748-8681.

CHICAGO AND MIDWEST BANDS! Send us tapes, promo, bios, etc., for a POSSIBLE future release. Also get the new 10- song CD from Chicago's Thickest band, THE HIDDEN, entitled, "Stop, I'm Bleeding" available from us for only \$9 PPD in the US and \$11 PPD elsewhere to: Iguana Trifle Recordings, P.O. Box 517, Algonquin, IL. 60102.

I'M SELLING PUNK collection, 1000 items UK/USA (ANWL, Wall, Destructors, Fits, Antipasti, Chron Gen, Ab.Wheels, Enemy, Dark, UK Decay, Mob, Charge, Expelled, Drongos...) for BIG offers, IRC please! Marcia/Rua Independencia 740/CEP 09041- 310/Santo Andre- S.P./Brazil

76% UNCERTAIN's first 2 LP's and "Where's The Lid?" live tape are soon to be issued legitimately through Flex/TPOS. Beware of bootlegs and counterfits! More info: TPOS Mill Plain Road, Danbury, CT. 06811 USA phone (203) 792-1630.

ANTI- SEEN "Eat More Possum" superior remastered LP/TP out January 1994. It will be worth the wait! Stores/distributors contact Subterranean. Consumers contact TPOS 12 Mill Plain Road, Danbury, CT. 06811. USA. Phone (203) 792-1630.

GIG POSTERS FOR SALE AND TRADE. Lots of cool multicol- or silkscreen and offset print stuff: Avengers, Bad Religion, Big Boys, Cows, Cream, Didjits, Dino Jr., Ed Hall, Flaming Lips, Gas Huffer, Horton Heat, Jesus Lizard, Jimi Hendrix, Led Zeppelin, Mule, Nirvana, Pig Face, Porno For Pyros, Pussy Galore, Rocket From The Crypt, Sonic Youth, Urge Overkill, etc.... Will take basic record store "freebie" gig flyers in trade. Axis, Box 33033 Austin, TX. 78764- 0033. (512) 445- 6423. IRC/SASE. Phone calls encouraged!

ARE YOU HUNGRY? Hungry, that is, for music? Johnny Freebase presents JOHNNY'S CAFE - For the Benefit Of The Wolf. A compilation CD of 11 bands from all over pounding out the music that you want to hear. HC, Punk, Rock, & Metal over 45 minutes of music for the low price of \$6 PPD. Featuring: Juggling Jugulars, Nevrland, Beyond Description, D.C. Moon & Red Giant, Vortex, C.R.I., CTG, Justified Cause, Working Mothers, Lost Karma, and Elegy

Pact. "More than a plateful" said one famous Chef. "My head is spinning like a top" said another. Comes with an authentic "JOHNNY'S CAFE" menu and stickers. The best part of this meal is that the Wolf sanctuary receives \$3 for every CD sold! Send a SASE for more information, or just send \$6 (concealed cash) or money order (leave "pay to" blank). To: Johnny's Cafe, P.O. Box 1161, Ft. Washington, PA. 19034. Allow 2- 3 weeks for delivery.

GG ALLIN & THE CRIMINAL QUARTET - Fuck Authority/Son Of Evil 7" from the country sessions that you all have been waiting to hear. Don't miss out, order now!! \$4 PPD. US, \$6 World. Vinyl Retentive Productions, PO Box. 218174, Columbus, Ohio. 43221- 8174.

PUNK/HARDCORE/ALTERNATIVE bands/poets/spoken word, do you want free exposure on cable TV in NYC? Andy from 40DOG now hosting show. Write to Tweeter TV, Box 1868, Canal Street, ST. 10013. No major labels please.

INDEPENDENT LABELS. I'm a student who has chosen the dissertation subject "Cottage Industry Labels: Blind Enthusiasm or Financial Gain?" I would really appreciate any information on your experience, ideas, label, inspiration, etc. Unfortunately, I am broke, but will send you something nice if you can help. Write please - Matthew Davis, 125 Worthing Street, Kingdon - Upon Hull, North Humberside, HUS 1PS, ENGLAND.

CORRESPONDENCE WANTED. Anyone into Germs, Surfers, HC Punk, VU, Ramones, NY Dolls, Black Flag, avoiding TV & speed, collecting zines & flyers, mail scams, set, etc. Please write. Sorry to everyone I lost contact with this year. ERIC, P.O. Box 3743, Fullerton, CA. 92631.

PUNK, NOISE, ROCK, HARDCORE, jazz. 7" 10" 12" vinyl & CDs. Amphetamine Reptile, Matador, Dionysus, K, Ajax, Drunken Fish, Noiseville, Hippy Knight, Scat, Time Bomb, Blackjack, Scratch and ERL Records 418 Madison Ave Albany NY 12210 518- 432- 0851.

GG ALLIN 7 THE ANTISEEN- Murder Junkies CD- \$10. Cocknoose/Antiseen split 7" \$3. Refugees From Romper Room- Comp 7" \$3. All PPD in US, overseas add postage. Cash or MO to JEFF Skipski. Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005. Cumming soon Mad Brother Ward 7" EP & Antiseen 10"- watch for it!

OCCULT PHOTOGRAPHER NICHOLAS SYRACUSE presents his 1993 collection of dark/occult images. Send one dollar for catalog to, Love and Terror Photography, 1009 Frenchmen, Apt.A, New Orleans, LA. 70116. Add one dollar for 5X7 postcard. (Repercussions)

SEXY COFFEE POT - ISSUE #1 contains interviews with Gangsterfun, Zen Monk, Crazy art, poetry, stories, articles & reviews. Unofficial anti- zine issue. Phat 25 pages. Only \$1.00 ppd. 9525 Pardee, Taylor, MI. 48180. Bands and labels send stuff for review.

FAWN - 1. A YOUNG DEER. 2. A "rock and band." Said to operate on the principle that sound can never be too distorted (see Unsane.). 4 auditory documents on tape - \$2. Richard Allen, 2609 John Milton Dr., Herndon, VA. 22071.

VIDEOS!! DEAD CAN DANCE- live Holland. Death In June- Live France. Current 93- Live Japan. Professionally packaged and produced. \$25.00 and \$2.00 postage per tape. To: Black Samara Productions P.O. Box 151244 San Diego, CA. 92175.

GITS STUFF WANTED: I am looking for the Precious Blood 7" by The Gits on Flaming Ego Records, the Bobbing For Pavement compilation of Rathouse Records, and any Gits live stuff or demos. Write Nick Gentile, 1162 Lincoln Ave. #119, Walnut Creek, CA. 94596.

I'M SELLING PUNK COLLECTION, 1000 items UK/USA (G.I., Kraut, AOD, JFA, Capitol Pun., Germs, Freeze, FUS, Meatmen, Pariah, Social Unrest, Christ parade, SSD, Impatient Youth...) for BIG offers, IRC please! Marcia/ Rua

Independencia 740/ CEP 09041- 310/ Santo Andre- S.P/ Brazil

THE ECLECTIC UNDERGROUND REPRINT & REVIEW MAGAZINE. \$2/single, \$8/ 6 issues: BLUE RYDER, Box 587- FL, Olean, NY. 14760.

POWERPOP/PUNK/METAL/: Major and indie cassette and CD deletions cheap! Cassettes \$2.99- 3.99, CDs \$4.99- 10.99. Free flyer/catalog. Just write: Infernal Racket Studio 114, PO Box 443, Owosso, MI. 48867- 0443 (Overseas send IRC.).

POLY BAGS- 3 mil - 7" 100/\$6, 500/\$18, 1000/\$33, 12" 50/\$6, 200/\$18, 500/\$33, 10" - 15 cents each. Prices postpaid in USA, home address for shipping. Greg Yarde, P.O. Box 482, PAOLI, PA. 19301.

QUIVER - 100% PURE CLIT, 7"- 5 song E.P. Miss Betty Available. \$3.50 PPD to: Know Records, P.O. Box 4830, Long Beach, CA. 90804- 5310. T- shirts also available \$6.50 PPD., L, XL.

7 YEAR BITCH, GITS, SCRAWL, L7, Muffs, Red Aunts, Bikini Kill, Tiger Trap. I love these bands and am looking to start a record label with a girl- oriented outlook and focus. If interested, please send your tapes, bios, and photos; My vision is clear, all I need are the right bands and artists. Let me hear from ya! Laura Lombardi, 28 Mary Lane, Bethpage, New York 11714.

RARE PUNK AT LOW PRICES. Vice Squad, Dickies, SubHumans, Social Unrest, Stiff Little Fingers, Misfits and hundreds more. Shirts, CD's, badges, cassettes, and stickers too. Send two stamps for 13 page catalog to: Dr. Strange Records, P.O. Box 7000 - 117, Alta Loma, CA. 91701.

ANUS THE MENACE would like to play your town!! Write us and tell us if are are welcome. Send us club names and numbers and we will send you some goodies. ATM 3149 1/2 Garden Ave., Los Angeles CA 90039.

BUST A NUT! NUT MUSIC exists- Write for catalog, newsletter, cheap tapes and not much else. The Mixed Nut Sampler can be had for 2 stinking bucks cash. Nut Music, P.O. Box 5033 Herndon, VA. 22070.

PBR/ DEMOLITION DERBY 2 SIDED B/W t- shirts with both label logos and names of bands (Mummies / Supercharger/ MonoMen/ Apemen/ New Bomb Turks/ A- Bones/ Beavers/ Vice Barons/ Gaunt/ Fruitcake/ Drunks With Guns/ FTF/ NTC/ Graeme Jefferies...ETC. Available only through mailorder. \$10 postpaid anywhere. Kris Verreth, Tervuurstewg 1H, B- 1820 Perk, Belgium.

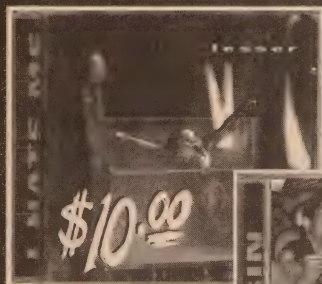
PUNK, PULP POETRY noir from Bill Shields and Jay Marvin. Get your copy of TWO BROTHERS UNDER THE SAME BLOOD SOAKED COVER for \$6.00 delivered. Make checks payable to MBY Strange Press, P.O. Box 72229, Roselle, IL. 60172.

DID ANYONE TAPE THE TRASH BRATS WHEN THEY PLAYED L.A.? If so, please drop me a line! Also looking for audio/video etc. of Motorcycle Boy, Humpers, Joneses, Thankless Dogs, Redd Kross, Zeros, Muffs, Elan Bane, Dogs D'Armour, Smack, Dirt Merchants, Ultras, Wayne County, Pirate Love, Trash Vegas, NY Dolls, Pillowbox, Thunders, etc. I'm also selling my Black Flag collection, so send stamp for set sale list if interested. Write: Brad Harlak, 7344 Mettetal, Detroit, MI. 48228.

I'M SELLING PUNK COLLECTION, 1000 items UK/USA (Vice Squad, Action Pact, Violators, Blitz, Ex- Menace, Angelic, Neurotics, Attak, Peter T.T.B., Red Alert, Res.77, Riot Squad...) for BIG offers, IRC please! Marcia/Rua Independencia 740/CEP 09041- 310/Santo Andre- S.P/Brazil.

PATCHES!!! BLACK FLAG, BAD RELIGION, OPIV, NIN, Nirvana, Minor threat, Napalm Death, Misfits, Wasted Youth, Cro- Mags, Danzig, ENB, Sub- Humans, Agnostic Front,

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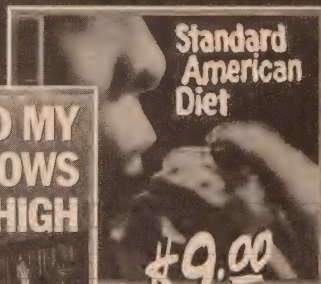
LESSER

I Hate Me

From the bowels of San Diego comes LESSER with his debut CD I HATE ME: 13 tracks of electronic strangeness that he recorded in a crawlspace off of his mom's garage.

STANDARD AMERICAN DIET S.A.D.

WARWORLD's Mikhail Bohonus spearheads the summit conference of STANDARD AMERICAN DIET, featuring the legendary Carl Snarl.



MY SIN Build My Gallows High

Endless has remastered two previous cassette releases from MY SIN for CD and called it BUILD MY GALLOWS HIGH, adding in a CD-only bonus track just to piss people off.

It's not easy to find our CDs. Our distribution is sketchy at best - most record stores who buy direct from 'alternative' labels aren't into the stuff we sell. They don't think they can make money on discs like these. And, seeing as how Endless Music's acts don't tour, play live locally or suck the cocks of veejays to get on MTV, they're probably right. You can call our people all the dirty names you like, but no one can ever say that they're 'career musicians.'

So in a futile attempt to get our name around, we do a lot of promotional mailing to radio stations and journalists. Of course these shitheads just turn around and sell our discs to their local hippie-run record shops about 5 minutes after they rip open the envelope. So if you want to check us out, head down to your local record store and go right to the used bins. We'll probably be listed under "MISC." It's no kind of a way for us to make money, but what the fuck... it's just as well. We'd probably just piss it away on beer anyhow.

The prices shown here are only the suggested list prices; they don't reflect what you might pay if you find these in the used bin. If you find a "used" one you should be able to pick up an Endless Music CD for around 6 or 7 bucks. And if your local outlet is having a clearance sale of obscure artists that they can't move, you might make out even better. Rummage through the boxes on the floor in the back of the store and maybe you could pick up one of our discs for fifty cents or so. Hell, if they're really sick of having them around they might even give you a few of these discs so they don't have to look at them every time they do an inventory.

ENDLESS Music ∞

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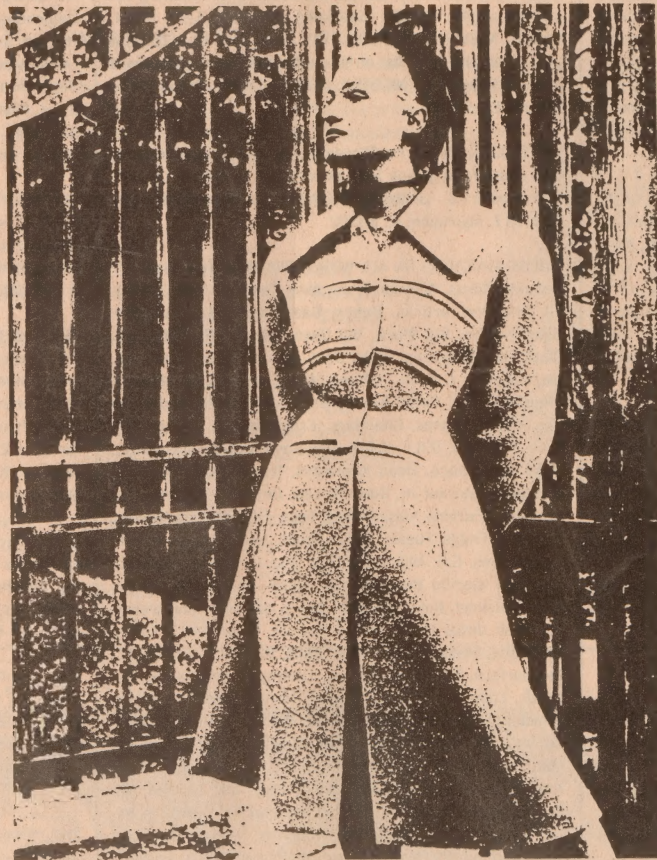
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